Lib
C

WHAT YOUR HAND REVEALS

WHAT YOUR HAND REVEALS

BY

HENRI REM

TRANSLATED FROM THE FRENCH

With 253 Illustrations

NEW YORK
E. P. DUTTON & CO.
681 FIFTH AVENUE

Copyright, 1922
by
E. P. DUTTON & COMPANY

All Rights Reserved

BF922
.R4

Printed in the United States of America

SEP. 19 1922

©CLA681811

CONTENTS

CHAPTER		PAGE
I.	Chirology	1
i.	Chiromancy and Chirognomy	1
ii.	Doing Away with the Occult in Chirology	3
iii.	Chirology is a Science	3
iv.	The Aim of Chirology	5
II.	The Appearance of the Hand	6
i.	The Make-Up of the Hand	6
ii.	What the Appearance of the Hand Reveals	7
iii.	The Skin of the Hand	8
iv.	The Hair	9
v.	The Color of the Hands	10
vi.	The Nails	11
	Short Nails	14
	Employees and Officials with Short Nails	16
vii.	The Wrist	17
III.	The Palm of the Hand	20
i.	The Palm	20
ii.	Temperature of the Palm	21
iii.	The Fleshy Palm	22
iv.	The Lean Palm	23
v.	The Massive Palm	23
vi.	The Hard, the Soft and the Supple Palm	23
vii.	The Hollow Palm	24
viii.	The Broad Palm	25
ix.	The Long Palm	25
x.	The Medium-Sized Palm	26
xi.	The Small Palm	26
xii.	The Overly Puny, Narrow and Thin Palm	26
xiii.	The Lineless Palm	26
xiv.	The Level Palm	27
xv.	The "Ruffled" Palm	27

CHAPTER PAGE

IV. The Fingers 28
i. Fingers and Phalanxes 28
ii. Shape of the Fingers 30
iii. The Thumb 31
Divisions of the Thumb 33
First Phalanx 34
The Second Phalanx 38
The Third Phalanx 38
Relations of the Phalanxes among Themselves 39
Short Thumbs 42
Long and Very Long Thumbs 43
The Thumbs in the Home 44
The Thumb and Servants 45
Slight, Narrow and Thick Thumbs 46
The Digital Imprints 46
The Movements of the Thumb 47
iv. The Index Finger 52
Pointed 52
Square 52
Spatulate 53
Straight 53
Short 53
Long 53
Very Long 53
Supple 54
Stiff 54
Smooth 54
Knotted 54
Thick 54
Flattened 54
The Hippocrepian Finger 55
Solomon's Ring 55
Phalanxes of the Index Finger 55
v. The Medial Finger 57
Pointed 57
Conic 58
Square 58
Spatulate 58

CHAPTER PAGE

Short 58
Long 58
Supple 59
Stiff 59
Smooth 59
Knotted 59
Thick 59
Spare 59
Phalanxes of the Medial Finger 59

vi. The Annular Finger 60
Sympathetic Relation between the Annular Finger and the Heart 61
Pointed 62
Conic 62
Square 62
Spatulate 62
Short 63
Long 63
Supple 63
Stiff 63
Smooth 63
Knotted 63
Spare 64
The Badly Shaped, Distorted Annular Finger. 64
Phalanxes of the Annular Finger 64

vii. The Little Finger 65
Pointed 65
Conic 65
Square 66
Spatulate 66
The Movement of the Little Finger 66
Short 66
Very Short 66
Long 67
Very Long 67
Supple 67
Stiff 67
Smooth 67
Knotted 67

CHAPTER PAGE

Spare 67
The Twisted or Misshapen Little Finger 68
The Little Finger Bending Inward 68
Phalanxes of the Little Finger 68
The Little Finger with Two Phalanxes 69
viii. Length and Thickness of the Fingers 70
Long Fingers 70
Short Fingers 72
Medium-Length Fingers 73
Large Fingers: Fat Fingers 74
Slight Fingers: Thin Fingers 74
ix. Smooth Fingers 74
x. Knotted Hands 75
The Knots and Their Influence 75
The "Philosopher's Knot" 77
The Material Knot 78
The "Philosopher's" and the Material Knot. 79
xi. Interrelation of the Fingers 79
The Spacing of the Fingers 80
Tendencies of the Fingers 80
Regarding Fingers Projecting and Drawn Back 81
Regarding the Length of the Fingers as Compared with Each Other 82
xii. Sense of Touch—The Drop of Water 82

V. A General Observation Regarding Individual Interpretations 84

VI. The Hands 86
i. The Tendencies Peculiar to Each Type of Hand. 86
ii. The Pointed Hand 87
The Idle, Voluptuous and Pleasure-Loving Hand 90
Disposition of the Pointed Hand 91
The Smooth, Pointed Hand 91
The Pointed Hand with "Philosopher's Knot" 91
The Pointed Hand with the "Philosopher's" and the Material Knot 92
A List of Names of Famous "Pointed Hands" 92

CHAPTER PAGE

iii. The Square Hand 93
Disposition of the Square Hand 96
The Smooth, Square Hand 96
The Square Hand with the "Philosopher's" Knot 97
Square Hands with the "Philosopher's" and the Material Knot 97
Some Famous "Square Hands" 98
iv. The Conic Hand 98
Disposition of the Conic Hand 100
Some Famous "Conic Hands" 101
v. The Spatulate Hand 101
Disposition of the Spatulate Hand 105
The Hard and Smooth Spatulate Hand 105
Soft, Spatulate Hand 106
The Spatulate Hand with the "Philosopher's" Knot 107
The Hard Spatulate Hand with the "Philosopher's" and the Material Knot 108
Some Famous "Spatulate Hands" 108
vi. The Mixed Hand 108
vii. The Elementary Hand 109

VII. The Mounts 112
i. General Observations on the Mounts 112
ii. The Mount of Jupiter or of the Index Finger .. 116
On the Mount of Jupiter 117
iii. The Mount of Saturn or of the Medial Finger .. 119
On the Mount of Saturn 120
iv. The Mount of the Sun (Apollo) or of the Annular Finger 121
On the Mount of the Sun 122
v. The Mount of Mercury or of the Auricular Finger 123
On the Mount of Mercury 125
vi. The Mount of Mars 126
On the Mount of Mars 127
vii. The Plain of Mars 127
viii. The Mount of the Moon 129
On the Mount of the Moon 131
ix. The Mount of Venus or of the Thumb 133
On the Mount of Venus 136

CHAPTER PAGE

VIII. The Lines of the Hand 140
i. The Lines, the Sentient Section of Chirology .. 140
ii. When and How the Lines are Formed 140
iii. The Modification of Lines and Signs 142
iv. Disappearance of the Lines 143
v. The Network System of the Lines 144
vi. Sister Lines 146
vii. Color of the Lines 146
viii. Appearance of the Lines 147
ix. The Serene Hand—Few Lines 148
x. The Agitated, Troubled Hand, Covered with Lines 149
xi. The Difference in Meaning between the Right and the Left Hand 151
xii. Accidental Signs 153

IX. The Line of Life 157
i. The Line of Life Divided to Indicate Age and The Time of Events 157
ii. The Phases of Life 159
At Which Age is a Man Old? 162
iii. The Line of Life in its Various Aspects 162
The Perfect Line 163
The Pale Line 163
The Broad Line 163
The Red Line 164
The Deep Line 164
The Long, Fine Line 164
The "Chain" Line 164
The Line Broken at Birth 165
The Unequal Line 165
The Twisted Line 165
The Badly-Drawn Line 166
The Line Broken by Spaces 166
Wrinkles 166
The Double Life-Line 166
The Lines of Life, of the Head and of Health . 168
Reunion or Departure of the Principal Lines . 168
The Short Life-Line 169
In Two Fragments 170

CHAPTER PAGE

Lines and Branches Leaving the Life-Line.. 171
Bifurcated Toward the Lower End..... 173
The Period of Decline in Man..... 173
The Pear..... 175
Dots..... 175
Crosses..... 175
Stars..... 176
Circles and Rings..... 176
Islands..... 176
The Change of Life in Women..... 176
Forking Branches..... 177
Lines of Personal Merit..... 177
The Line of Union between Venus and Mercury..... 178
Lines and Branches Crossing the Life-Line... 178
Loss of Fortune in Infancy..... 178
Worry Lines—Loss of Position and Fortune.. 178
Illness as a Result of Worry..... 179
Worry Lines Cutting the Saturnian Line.... 179
Worry Line Cutting the Line of the Sun..... 179
Worry Line Ending in the Line of the Head.. 180
Lines of Litigation..... 180

X. The Line of the Head..... 182
i. Division of the Head-Line to Indicate Age and the Time of Occurrence of Events..... 183
ii. The Head-Line Regarded from Various Points of View..... 184
The Perfect Head-line..... 184
The Very Long Head-line, Crossing the Hand Horizontally..... 185
The Head-line Divided into Two Branches at its Extremity..... 186
The Head-line Descending on the Mount of the Moon..... 188
The Double Head-line..... 189
The Head-line Joined to the Life-line at the Beginning of the Latter..... 189
The Head-line Separated from the Life-line at the Starting-point of the Latter..... 192

CHAPTER PAGE

The Distinctly Separated Head-line at the Beginning of the Life-line 194
The Head-line Long in Leaving the Life-line. 194
The Head-line Commencing without Touching the Life-line 194
The Head-line Beginning Below the Medial Finger 195
The Head-line Ending Below the Medial Finger 195
The Head-line Ending Beneath the Annular Finger 195
A Head-line Cut at the Start 196
The Head-line Formed of Small Fragments .. 196
The Deeply-furrowed Head-line 196
The Scarcely Marked Head-line 197
Color 197
The Curved and Ascending Head-line 197
The Twisted Head-line 197
The Poorly Shaped, Indistinct Head-line, Crossed with Small Lines 197
The Head-line Broken in Two 198
The Head-line in Two Superimposed Pieces, Below the Medial Finger 198
The Head-line Inclined Toward the Life-line. 198
The Head-line Inclined Toward the Heart-line 199
The Head-line Joining the Heart-line 199
A Branch Pointing Toward the Heart-line ... 199
A Branch Pointing Toward the Index Finger. 199
An Island 200
Dots 200
Circles and Half-circles 200
Crosses 201
Stars 201

XI. The Line of the Heart 203
i. The Heart-line in Woman and in Man 203
ii. The Division of the Heart-line to Indicate Age and the Time of Occurrence of Events 206

CHAPTER PAGE

iii. The Heart-line Regarded from Various Points. 206
The Perfect Line 206
The Heart-line Crossing the Hand, with or without Branches 208
The Large, Pale Heart-line 211
The Red Heart-line 211
The Slight, Delicate and Narrow Heart-line. 211
The Long Heart-line 211
The Hollow Heart-line 212
The Double Heart-line 212
The Long Heart-line with Furrowed Mount of the Moon 213
The Heart-line Beginning Below the Index Finger 213
The Heart-line Beginning on the Mount of Jupiter 213
The Heart-line Beginning at the Root of the Index Finger 213
The Heart-line Beginning between the Index and the Medial Fingers 214
The Heart-line Beginning Beneath the Medial Finger 214
The Heart-line Beginning Beneath the Annular Finger 214
The Heart-line Ending Beneath the Medial Finger 215
The Heart-line Ending Beneath the Annular Finger 215
The Heart-line Ending Beneath the Auricular Finger 215
The Heart-line Stooping Toward the Head-line without Touching the Latter 215
The Heart-line Joining the Head-line Beneath the Medial Finger 216
The Heart-line Joined to the Head-line 216
The Heart-line in Chains 217
The Twisted Heart-line 217
The Broken Heart-line 218
The Cut and Crossed Heart-line 218
The Heart-line Divided into Two Branches .. 218

CHAPTER PAGE

Branches 219
The Furrow Moving Toward the Mount of Mercury 220
The Line from the Mount of the Moon to the Heart-line 220
The Island 220
The Hole or Pit 220
Dots 221

XII. The Line of Direction or of Fate 222
i. Fate or Destiny 222
ii. Observations Regarding the Fluctuation of the Line of Direction or of Fate 224
iii. Division of the Line of Direction or of Fate to Indicate Age and Time of Occurrence of Events 227
iv. The Line of Direction or of Fate Regarded from Various Points of View 227
The Long, Delicate Line 227
The Deep Line 227
The Clear, Straight Line 227
The Very Irregular Line 228
Small Lines Doubling the Line of Direction .. 228
Double Lines 228
The Fate-line Made Up of Small Lines 228
The Broken, Cut and Relinked Fate-line 229
The Fate-line with Branches 229
The Fate-line Beginning Near the Bracelet .. 229
The Fate-line Beginning on the Line of Life .. 231
The Fate-line Beginning on the Mount of Mars 231
The Fate-line Beginning in the Plain of Mars. 232
The Fate-line Beginning on the Mount of the Moon 233
The Fate-line Beginning on the Mounts of Venus and the Moon 234
The Fate-line Stopping at the Head-line 235
The Fate-line Stopping at the Heart-line 235
The Fate-line Ending on the Mount of Saturn 235

CHAPTER PAGE

The Fate-line Ending in Small Branches..... 236
The Fate-line Cut on the Mount of Saturn... 236
The Square on the Mount of Saturn..... 236
The Fate-line Starting on the Medial Finger. 236
The Fate-line Turning Toward the Mount of Jupiter..... 237
Dots..... 238
Crosses..... 238
Stars..... 238
Islands..... 239

XIII. The Line of the Sun..... 241
i. The Sun-line Divided to Indicate Age and the Time of Occurrence of Events..... 242
ii. The Line of the Sun Regarded from Various Points of View..... 244
The Sun-line Starting at the Heart-line 244
The Line of the Sun Starting from the Head-line..... 245
The Line of the Sun Starting at the Line of Intuition..... 246
The Line of the Sun Leaving the Line of Direction..... 246
The Line of the Sun Starting from the Mount of Venus or the Line of Life..... 247
The Line of the Sun Starting from the Mount of the Moon..... 249
The Line of the Sun Starting from the Plain of Mars..... 249
The Line of the Sun Running from Mars to the Sun..... 251
Two or Three Lines of the Sun..... 254
The Marvelous Trident..... 255
The Line of the Sun Turning Toward the Mount of Mercury..... 256
The Line of the Sun Turning Toward the Mount of Saturn..... 256
The Line of Union between Art and Science.. 256
The Line of the Sun Barred but not Cut.... 257
Lines Crossing the Line of the Sun..... 257

CHAPTER		PAGE
	Twisted Lines	258
	Bad Lines of the Sun	258
	The Starred or Disordered Line of the Sun	259
	iii. Regarding the Compensation of the Lines of the Sun and of Direction	259
	iv. Relation between the Line of the Sun and the Line of Direction	260
XIV.	i. The Line of Intuition	262
	ii. The Hepatic Line or Line of Health	264
XV.	i. The Girdle of Venus	266
	ii. The Via Lasciva or Line of Lasciviousness	270
XVI.	i. The Quadrangle	271
	ii. The Great Triangle	273
	iii. The Small Triangle	275
XVII.	Accidental Signs	277
	i. Stars	277
	ii. Crosses	281
	iii. Dots or Points and Holes	286
	iv. Islands	288
	v. Triangles	290
	vi. Grilles	291
	Epilogue	292

WHAT YOUR HAND REVEALS

WHAT YOUR HAND REVEALS

CHAPTER I

CHIROLOGY

"Some day chiromancy will be the grammar of man's social organization."—DUMAS FILS.

§ i. *Chiromancy and Chirognomy*

CHIROLOGY is the science of the hand: an experimental science based on observation and computation, whose aim is the interpretation and explanation of the lines and mounts of the palm and fingers, and of the exterior shape of the hand.

Chirology is not an occult science: there is nothing supernatural, magical or diabolic about it: it has no mysteries. It is not a branch of the art of divination, for everybody may study and understand it, and once understood, it is possible to read and translate its signs, just as one may read and translate a page of Greek, Arabic or Chinese, if one has learned the languages in question.

Hence, in order to become a chirologist, it is not necessary to be a soothsayer, a medium or a spiritist. It is needless to pretend to second sight, to act like a visionary, a prophet or one inspired. It is unnecessary, even, to be an enthusiast or a "subject." All these tricks, these puffs, should be left to street fakers and fortune-tellers, and to those among our modern pythonesses whose only object is to trouble the intelligence in order to exploit public credulity with greater ease.

Chirology comprises:

1. Chiromancy, which may be traced back to earliest antiquity, and which is devoted, in particular, to the study and interpretation of the signs, the lines and the mounts of the hand.

The chiromantic signs are the stars, the crosses, the squares, the triangles, the points, etc., etc.; also the mounts or elevations found at the base of the fingers, and at the joints, and the network of lines found on the interior of the hand, on the surface of the palm.

The palmar surface or palm of the hand is its positive side, the dwelling-place of tact and nervous sensibility, of the nerve-centres which enclose the Pacinian corpuscles. These corpuscles, which are found in the palm, in the little mounds and at the tips of the fingers, to the number of 250 or 300, are clusters of condenser-nerves, which make the hand sensitive beyond measure.

2. Chirognomy, which was discovered by Captain d'Arpentigny, concerns itself only with the study and interpretation of the shape of the fingers and the exterior of the hand.

The chirognomic signs, that is to say the visible, external shapes of the hand, are transmitted to us by heredity: they represent the negative side, and are devoid of nervous sensibility, since they do not possess a single Pacinian corpuscle.

Chirognomy will always prove its deductions in the case of those who act by instinct, by intuition, and those whose material existence is purely vegetative. Yet its findings rarely apply to more sensitive natures whose numerous lines tend to modify the chirognomic prognostics. For this reason, a knowledge of both these systems is indispensable, since one completes the other, in order to form the science of chirology.

§ ii. *Doing Away with the Occult in Chirology*

All those exact sciences of the present day, in which we take so much pride, are the daughters or sisters of the sciences of the past: the astrologers have turned into astronomers; the alchemists have become chemists, the men of various "arts" are now physicians, the chiromancers, chirologers.

We should like to let the following truth sink in: chirology—as we have already said, and shall continue to maintain—is no more an occult science than astronomy or chemistry, and has nothing whatever in common with astrology.

In consequence, we will leave astrology to the astrologers, and devote our whole attention to chirology proper. We will put it through a process of disoccultization, rejuvenate, modernize and make it generally clearer and more comprehensible, by stripping and despoiling it of its superstitions, its errors and all the fatalistic rubbish of ancient chiromancy. We will rid it of all its superannuated terms, of the symbolic phrases which hark back to antiquity and tradition, and which aimed to create an atmosphere of the mysterious and supernatural. This mysticism, and this striving for stage effect have no reason for being, particularly in an age when chirology has become a science.

§ iii. *Chirology Is a Science*

"Experience is the foundation of all knowledge."—LOCKE.

We will present a summary exposition of the scientific means which we use as a basis for our system of chirology, and thus prove that chirology is actually a science, in every sense of the word, since it is established on scientific principles.

Science, according to the scientists, is a coordinate body of exact observations and accurate facts, all relating to some one main object. These observations are interconnected by means of a general theory, which should take into consideration all the phenomena observed, and explain them all.

"Scientific research," says L. Brentano, "has but one aim: to know the actual. No sanctuary has a higher claim to its reverence than that of truth. Science must penetrate everywhere, must not shrink from any investigation, any analysis, no matter how much the investigator may cherish that which he must analyze. He must publish the result of his examination with unsparing frankness, without regard for his own advantage or disadvantage, without seeking praise or dreading blame."

Hence it is by means of observation, experiment, comparison and analogy that scientific experience is acquired.

In another range of ideas, is not comparison the very language of Scripture? Did not Christ Himself, in order to establish truth and clarity, and in order to demonstrate His doctrine, speak by comparison and by analogy, and in so doing follow the law of nature? Hence all is contained in all, even in lingual form.

In order to solve the problems of chirology, the means to which we may have recourse, and the ways we may follow are none other than those which science proper uses in general, that is to say: first of all, experience; then reasoning; and finally the crystallization of the argument by induction and deduction.

There is not a single certainty which is not deduced from experience, and gained by experience, past or present. By the examination and classification of these facts with the aid of comparison and analogy, one is

able to establish a correlation of signs and facts among themselves, and thence draw certain conclusions, inductions and deductions. These are the principles, means of procedure, and methods of observation and experiment which we have utilized in order to write this treatise on chirology—the science of the hand.

Since we belong to no sect or clique, and owe allegiance to no individual, we are absolutely independent. As a result, we are free to publish all our thoughts regarding chirology, and all that we believe to be the exact truth. And it would be most gratifying and agreeable to think that someone may have been able to profit by our labor, our observations and experience, and might carry on and develop these studies. Above all, we hope that some day this science, at present unduly slighted, and which has served to distract and amuse so many generations in the course of centuries, will take its proper place beside its sister sciences, officially recognized by the faculty, because of the real services it can render. All this, however, be it well understood, on the premise that first its rules be duly established, and then scientifically taught and interpreted by those adjudged competent; and finally, and above all, that its practice be explicitly forbidden to such as might wish to exploit the credulity of the public.

§ iv. *The Aim of Chirology*

The aim of chirology is:

1. To teach us to know ourselves.
2. To teach us to know others.
3. To determine the natural talents of our children.
4. To raise a corner of the veil which hides Destiny and the Future.

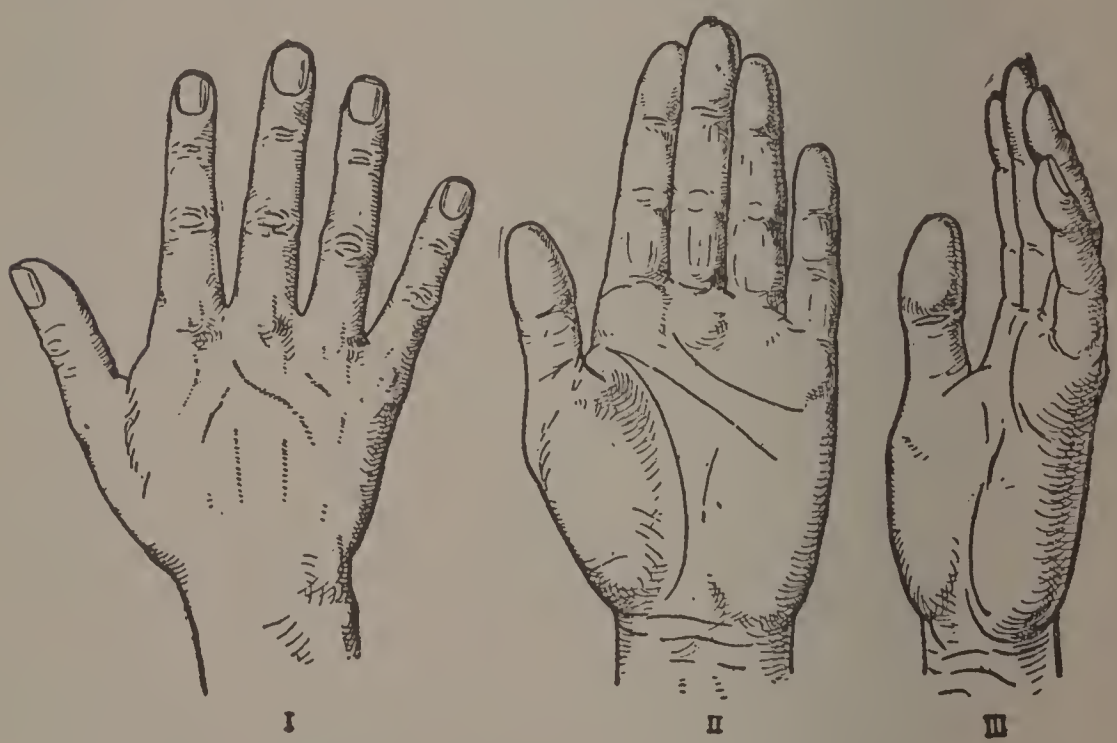
CHAPTER II

THE APPEARANCE OF THE HAND

§ i. *The Make-Up of the Hand*

The hand is made up of three principal segments:

The five fingers, articulate organs radiating from the palm, like the five petals of a flower, and whose specific names we will mention later (Fig. I).



I II III

The palm, which is the centre in which the fingers are rooted, and the base of the hand itself.

The wrist, which serves as a tie to link hand and forearm.

We will now study the hand in succession from three points of view:

1. The external shape of the hand and the fingers.
2. What a consideration of its interior reveals (Fig. II).
3. The signs and lines found at the (Fig. III) points of contact.

§ ii. *What the Appearance of the Hand Reveals*

The mere appearance of the hand at once allows us to gain a general impression as to the temperament, the tendencies, the instincts, the ability and the moral worth of those who surround us, whom we visit, and whom we meet socially or in a business way. Nevertheless, while many hands at first glance seem to be similar in shape and appearance, some speak, and others are mute or irresponsive. What causes this difference? It proceeds from an almost indefinable kind of impression which one senses, yet which may only be explained by ease of gesture, and elegance or heaviness of conformation.

"In semiology or semiotics, that is to say in the branch of medicine which treats of the signs and indications of maladies," declares Dr. A. Gilbert, "the appearance of the hand is often of great importance, and makes a diagnosis of the disease possible."

An elegant hand and well-formed fingers are a sign of distinction; highly cultivated people, as a rule, have plump and dimpled hands.

An ill-shaped hand, deformed or crooked, with fingers more or less twisted, indicates that its possessor has a spirit and character as uncouth and singular as his hand.

A hand well proportioned with regard to the other parts of the body is a harmonious hand, and a sign of a kindly spirit and well-balanced personality.

A hand which is too short in proportion to the rest of the body is a sign of an evil character.

A hand which is too long indicates that its possessor is adroit, rapacious, cunning, inquisitive and fanciful.

A long, narrow and slender hand betokens an egotistical, authoritative and tyrannical character, with whom it is difficult to get along.

A very narrow hand, in which the mount of Venus is cramped, betrays a matter-of-fact nature. Women with very narrow hands have difficulty in child-birth.

The long, stiff, bony hand indicates bluntness and prudence.

The short, slight hand belongs to persons of depraved tendencies, fond of money, capable of avarice, and loquacious.

The short plump hand is that of a person inclined to see things in a big way, and not given to detail; voluptuous, sensual, fond of ease and comfort.

The convex or bulging hand is a lucky hand, an indication of prosperity and success, and that without much effort, especially with regard to money matters.

According to an old chirologist, when hands and arms together are long enough to allow the former to touch the knees, it denotes numerous talents and great strength of soul. We may add that it indicates above all, vanity, arrogance, and the desire to rule and dominate others.

§ iii. *The Skin of the Hand*

The skin of the hand is not merely the specific seat of the sense of touch, it is also an organ of general sensibility.

When the skin is swarthy, pallid, yet very soft, it denotes perfidy.

When it is sleek, cold and impassible it is a sign of egoism and sensuality.

When white and smooth, a skin dead white in color,

which does not redden in the air, and seems insensible to the action of heat or cold, reveals egoism, an impenetrable soul, a heart deaf to pity and charity, and one but little susceptible of attachment.

A supple, slightly wrinkled skin indicates a good disposition, intelligence, common sense, kindliness, and great amenity and affability.

A hard and wrinkled skin denotes a quarrelsome character, one always ready to tease and torment others, especially if the nails be short, small or covered with flesh.

§ iv. *The Hair*

In studying the hand we must not fail to glance at the hair and down on the hand.

A man's hand without hair or down, without anything hirsute about it, indicates an effeminate character and an evil nature.

A hand hairy without and callous within, in its approach to the purely animal, is the sign of a heavy, bestial and stupid spirit.

Too many hairs on the hand signify instability, and if they are scattered and in disorder, point to an ungovernable soul and temperament.

Hair on the lower part of the hand is a sign of great vitality; the ancients declared it to be a sign of wit.

When hair is found, above all, on the back of the third finger-joints and on the second phalanx of the thumb, it is a sign of a good disposition and a good complexion.

There is an axiom which declares: *Vir pilosus aut libidinosus aut fortis* (A hairy man is either a lover or a man of strength). The famous Prince of Condé was for a time on a footing of great intimacy with Ninon de Lenclos. Once when he had passed several hours in her

society without giving her any convincing proofs of his love, she looked at him and seeing that he was very hairy, exclaimed with a species of admiration: "Ah! Monseigneur, how strong you must be!"

§ v. *The Color of the Hands*

The color of the hands and their cutaneous phenomena are genuine, deserving the attention of the observer, and capable of giving indications with regard to character, temperament and health.

If we make several persons place their hands on a sheet of white paper, we will notice that they have four different colors, compared with the paper. They will be white, brown shading to black, red or yellow.

The soft white hand is a sign of a lymphatic temperament, of a calm, tranquil nature, never hurried, which has to be driven to action. The hand should not be too white. It should be slightly browned, with rose tints, and lightly transparent veins, in which case it indicates kindliness, amiability, wit and good health.

The brown or black hand—especially if it be dry—reveals a bilious temperament, a self-willed character, the ambitious man and domineering spirit who likes to command and be obeyed without discussion.

The red hand denotes a sanguine disposition, an optimistic character, great activity and devotion; but unfortunately, an empty head as well. Where the hands are too red, nearly violet in color, it is an indication of ill health and great indolence.

Many people, women in particular, lament because their hands are too red, and seek remedies to counteract nature. Are there such remedies to be found? Dealers in chemical products and specialties say yes; but hygienists, almost without exception, deny it. At best it is only

possible to secure an attenuating effect, by rubbing the hands at night with glycerine, and renewing the procedure from time to time.

A yellow hand denotes a nervous temperament, a very impressionable character, with a tendency toward pessimism and discouragement; yet artistic in the highest degree. Should the hand be a dark yellow, nearly citron green, it is a sign of rage, of outbursts of passion and malice.

§ vi. *The Nails*

"One can tell the lion by his nails."

The nails, these natural jewels of the hand, which may be compared to the petals of a rosebud, also supply indications which are not without importance. "When we consider," remarks Balzac, "that the line where the flesh ends and the nail begins encloses the inexplicable and invisible mystery of the continuous transformation of our fluid content into horn, we must admit that nothing is impossible in the marvelous modifications of human matter."

Hence the nails would represent the vital fluids solidified by contact with the air and its intermediaries between fluid and flesh. Half-breeds, in fact, retain through several generations the distinctive sign of race at the nails, which clearly demonstrates the communication of fluids.

Soft nails indicate weakness, lack of will power.

Brittle nails, even though they may be hard, indicate feeble health.

Strong nails presage good health, even in the case of an organism which is not very strong.

Hard nails are a sign of physical vigor. Hard and curved back, they reveal ambition and malice.

Pointed nails betray imagination, indolence, untruthfulness, and a love for beauty and the arts.

Sharply pointed and recurving nails, with rather narrow fingers, are a sign of malice, passion and weak lungs.

Conical nails indicate appreciation of beauty, goodness and truth.

Large flat nails, somewhat curved back at the top, show a tendency toward cunning and dissimulation.

Twisted and obtuse nails indicate independence and rapacity.

Rosy nails are a sign of constancy and firmness.

Nails that are round, pale and grey are the sign of a person dangerous in every way, against whom one should be on guard.

"The slaty discoloration of the nails, common in cases of malaria," says Dr. Buisson, "appears before the beginning of the chill, is accentuated while it is in progress, and reaches its maximum in the middle of the period of fever, to decrease progressively and disappear as the stadium of perspiration draws near. This sign allows us to diagnose the larval forms of palustral infection, and also enables us to recognize the malarial nature of certain febrile affections occurring among subjects palustrally infected."

Red nails indicate that a person is nervous, irritated by trifles, continually harassed, at times melancholy, inclined to tease, especially if his fingers be spatulate, that he is sensual, and at times even vicious.

Short nails imbedded in flesh indicate excessive sensuality, especially if combined with the sign of Venus.

White marks on the nails are usually a sign of good luck; they reveal, however, a nervous, impressionable personality, subject to neuralgia.

Black or colored marks on the nails are ill omens.

Naturally, signs, points, rays and deformations follow the growth of the nail. Each nail takes about six months to grow from root to tip. Hence, when a sign begins to appear and grow near the root, it does not achieve its full growth until approximately six months have passed, during which time it will have its effect, for good or for ill, unless prevented by other signs.

The white portion of the nail, near the root, indicates what will take place during one-third of the time of the period of growth. It shows the future.

The middle of the nail shows the present.

The end of the nail, the terminal upper third, shows the past.

Well-polished, glossy nails are a sign of good health and a satisfying physical condition.

When the nail of the little finger is defective and badly constructed, it shows that the intestines are in a bad condition.

Malformation of the stripes or rays of the annular finger indicate a cardiac weakness, a more or less serious or menacing affection of the heart.

"The 'drinking-glass nail'," according to Dr. P. Marie, "is a malformation of the nail differing from that characterizing the hippocrepitan (having the form of a horse-shoe) finger; there is an enlargement of the nail which overruns laterally the soft parts which normally confine it; in addition this nail is notably thin and soft in texture. This malformation appears in direct connection with broncho-pulmonary suppuration, and forms the initial degree of the process which ends in hypertrophic pneumonial osteoarthropathy."

The longitudinal grooves of the nails, according to the fingers where it is more decisively traced, indicates a superabundance of fluid, and great nervous intuition,

resulting from the continual exercise of the faculty indicated by the finger.

The thumb-nail grows very hollow across its breadth at the moment of serious illness; and develops a species of furrow easily perceptible to the touch. The place on the nail where the last furrow occurs gives the approximate date of the illness.

A grooved thumb-nail with longitudinal rays is the sign of a profusion of the fluid which rouses the powers of the thumb: will-power, energy, logic, reason, and which might bring a cerebral affection to a more or less distant conclusion if, at the corresponding period of life, the head line shows an island.

Long nails indicate timidity, reserve, impenetrability, a fondness for hobbies, and love of detail.

Short Nails

Persons with short nails are intensely fond of argument and contradiction; they are combatative, have a critical and carping disposition, and take especial delight in irony, that terrible weapon which first pricks, like the *picador* and finally slays, like the *matador,* for one may recover from a sword-stroke but not from a blow of the tongue, in accordance with La Rochefoucauld's maxim: "Ridicule dishonors more than dishonor."

Short-nailed persons are fond of chicanery, they like legal processes and are natural-born plaintiffs, advocates, attorneys, purveyors and pleaders, especially with the sign of Mars.

When found in conjunction with a soft, and indolent hand, short nails, in spite of their love for strife, contradiction and battle, indicate that their possessor is con-

tent to struggle calmly and tranquilly, to tease and criticize, always ironically.

Short nails are always the sign of a critical spirit. Under the sign of Mars their owners deliver battle; under that of Venus they are mockingly good-humored; when Mercury is strongly developed they are given to jealous ill-will, and are then far more prone to see the defective sides of a person or thing than their more favorable or advantageous aspects.

Spatulate fingers with short nails are the sign of a domineering, independent, teasing and contradictory spirit: their possessors always differ from others; they are detractors when praise is bestowed, and praise where others blame, often heedless of the fact that they are contradicting themselves.

"Short nails which appear to be bitten, or are bitten," says Desbarolles, "show the critical faculty, and the spirit of control. Those who have them, while criticizing others, also criticize themselves severely. Short-nailed persons have the peculiarity of showing a need for action and control which finds expression in the interior of their homes. Hence this form of nail may be found on persons who like to occupy themselves with the management of their households, the superintendence of their servants, which they carry out with a certain degree of strictness. They also like to arrange everything, and put everything in order in their apartments, their own room in particular, without the help of others. A servant annoys them, they rearrange and often dust after him. In general, they try to keep in touch with all that is going on, and when the palm of their hand is hard, control everything and, as far as possible, do everything themselves."

Employees and Officials with Short Nails

As Dr. Toulouse has very judiciously written: "Physiognomy, 'the head,' plays an important part in social activities. There are ungrateful faces which discredit their owners."

"An engaging physical exterior is much sought after in certain administrative circles, which desire to awaken entire confidence in their clients."

"Thus, in choosing those who are to hold certain positions—inferior ones in particular—where the individual in question is to inspire confidence and make an agreeable impression, the features are an important factor. . . ."

Such a distinguished psychologist as Dr. Marie (Dr. Toulouse) might have added that if "the head" is an important factor, social character is one no less appreciable.

In studying the qualities and defects of those who have short nails, be it in executive offices, or in the shops, are these signs known or regarded in either? Unfortunately, this is not the case. Hence it is possible to verify a constant state of friction between employees and the public.

Short-nailed officials and employees are agents of the very first rank, and capable of rendering the most valuable services; but only on condition that they are in the right place. In the cashier's bureau, in the comptroller's office, in positions of superintendence in general, even in administrative positions, they are absolutely in their proper place, and make model employees and officials.

But one should avoid above all else placing them in direct contact with the public, either behind the cash-desk of a store, or the wicket of an administrative department; for then clients have to suffer, and there is

ceaseless friction, especially in governmental bureaus, where the short-nailed official, with his curt manner, and quarrelsome and fault-finding disposition, takes a malicious pleasure in irritating and enervating the public by reason of his critical and contradictory spirit. How many times have we witnessed such occurrences, where the "short-nails," without rhyme nor reason, but prompted purely by love of contradiction, and quite unconsciously, began to find fault before giving satisfaction. Such employees might be placed to better advantage in a lawyer's office than at the wicket of an administrative department.

§ vii. *The Wrist*

The wrist is that portion of the arm proper which unites hand and forearm. At its bending-point there will always be found one or more lines which cut each other crosswise, in the direction of the joint (Fig. IV).

These lines, or this group of lines, which forms a kind of double or triple ring, is known as the "bracelets." To each of these lines ancient chirologists attributed a life-span of from twenty-five to thirty years; which, however, is not always exact.

Three handsome lines, joined together, and very clearly marked constitute the "royal bracelet" or the "triple magic bracelet." According to tradition this bracelet is a good omen; it foretells long life, and indicates health, wealth and happiness. We attach less importance to this sign than did the ancient chirologers; nevertheless, it is a good augury, especially in the case of an intelligent and energetic hand.

When these bracelets are irregular, broken, and poorly marked they indicate difficulties, misfortunes, ill luck and poverty in the struggle for existence.

When the lines of the bracelet run in chains, the first in particular, they announce a laborious life, yet one whose toil will bring success.

Should a cross appear in the middle of the bracelet,

IV

it is known as its "lock," and indicates a life of toil set off by a heritage, a legacy, a big prize or some unexpected gain. Crosses on the bracelet always presage inheritances or benefits, advantages upon which the recipient has not counted.

The lines which start from the bracelet to end in the mount of the moon stand for numerous voyages.

A line leaving the bracelet, according to Balsamo, and ascending straight toward the index finger, announces a long voyage, and signifies that the owner of the hand will not live in his own land, and that he will end his days in a far country.

When two small branches form an acute angle in the bracelet, they announce, according to tradition, a man destined to receive rich inheritances, to be honored in his old age; and all the more surely if a star or a cross appear in the angle. In addition, he will but rarely be subject to illness.

According to Marie Burlen, when a cross in the mount of the moon tends with all its strength toward the arm, in the contrary direction from the thumb, it indicates death by shipwreck.

Lines which start from the bracelet without touching it, traverse the whole hand, and rise toward the mount of Saturn or the mount of Apollo (mount of the sun) are prophetic of the most brilliant triumphs as regards either honors or fortune, and sometimes both.

Circles on the bracelet are signs of maladies, and red dots or points have the same meaning.

CHAPTER III

THE PALM OF THE HAND

§ i. *The Palm*

THE palm, which is that part of the hand lying between the bracelet and the mounts or projections of the fingers, represents more particularly the animal instincts and those of material life.

According to a physiologist who has given a great deal of attention to the structure of the human body, the bones of the palm, among the animals, form almost the entire hand; as may be seen in the case of the ape. Hence, we may deduce that when the palm dominates the fingers in human beings, it denotes a character approaching animality, that is to say, one whose instincts are low. We must remember that since the hands, by reason of their tactile subtlety and delicacy of movement, are the tools of psychic life, the palm, in a measure, is the very hearth of the soul's instinctive existence, since on the one hand it denotes an agglomeration of the life of the blood, of the activities of the blood (in proof of which it burns in cases of fever, consumption, and major irritant disorganization) and, on the other hand, it reflects the condition of the vital nerves. This may easily be observed by means of interior sensation, magnetic radiation; for merely touching the palm in the case of certain individuals induces violent itching. The mediums of communication for this instinctive vital exuberance, aside from the mounts of the hand, are the

larger or smaller aggregations of Pacinian corpuscles on the palmar nerves. Hence, the palm is full of meaning as regards human health. Chirology rightly claims that the colors white and yellow when found in the lines of the hand are signs of illness. Very much as earth which has been turned over by the spade is warm, sensitive, and humid, so a well-colored and tender palm is a sign of health and sensitiveness, while a dry and thin palm betokens insensibility and a churlish disposition.

§ ii. *Temperature of the Palm*

The temperature of the palm of the hand indicates the degree of activity of the blood, and betrays its owner's state of health. Lavoisier, in 1777, was the first to demonstrate that animal heat had the identical cause as the heat thrown off by a piece of burning charcoal: that is to say, it is due to combustion developed in the inner economy of the tissues, by the absorption of oxygen and the release of carbonic acid.

In a normal state of health, the average temperature is 37° centigrade (98.6° F.). When this normal temperature is exceeded, we say that a state of fever exists.

A moist, burning hand is an indication of a state of fever, of an organic weakness, and often even indicates a functional lung defect.

When the palm is habitually warm, it is an indication of warm-bloodedness, of vivacity, violence, outbursts of spirit, ardor and a leaning toward anger; yet this ardor comes mainly from the heart, and is not a sign of bodily activity.

A cold palm usually denotes coldness in manifestations of the passions, and is the sign of a person outwardly frigid; yet not exempt from passion. The old proverb "Cold hands, hot loves," is known the world over, and

signifies that cold hands are a sign of an amorous disposition. This is not always the case. The line of the heart and the mount of Venus only can determine the actual state of the cardiac passions and the power of voluptuous tendencies. A palm habitually dry denotes some functional weakness of the nerves, that is to say, overwrought and diseased nerves; and is a sign that its owner is more sensible to an appeal made to the intelligence than to the heart.

The palm, when accidentally humid, betrays a very impressionable personality, one very easily moved to emotion, blushing at the slightest excuse and for no reason at all. Yet there are also persons who do not blush, whose face does not change, who seem to reveal a soul assured and a heart unconcerned; yet whose hands grow moist and are covered with perspiration at the slightest emotional disturbance.

Palms habitually moist indicate an extremely lymphatic nature "whose characteristic indications," according to M. Decrespe, "are a passivity and a femininity the more noticeable, because often accompanied by great energy on specific occasions; the energy a wife exhibits in aiding her husband, or that a soldier shows in order to carry out his leader's orders; but not the energy of a man acting of his own volition."

A moist and habitually perspiring hand denotes a very lymphatic person, fond of idleness, affable, and lascivious, with strongly accentuated sensual trends.

§ iii. *The Fleshy Palm*

The fleshy palm betrays the preponderance of material senusality, in all its forms, that is to say of all the material passions such as gluttony, the sensual pleasures, and love of comfort and physical well-being.

§ iv. *The Lean Palm*

The lean palm is a sign of passions which are purely psychic: pride, jealousy, ambition, and sometimes avarice and cold-blooded anger.

§ v. *The Massive Palm*

The massive palm, excessively broad, thick and hard, and with short-nailed fingers, shows that its possessor is a creature mentally heavy and lacking ease, in whom the material instincts dominate. As regards its shape, it is akin to the elementary hand, and approaches the bestial.

§ vi. *The Hard, the Soft and the Supple Palm*

When the palm of the hand is hard, solid and firm, it denotes a vigorous temperament, one active and sturdy, able to support toil and fatigue. It is an indication of powerful vitality, of an incessant need of action, bodily action in particular, which impels its possessor to keep perpetually busy.

The hard hand, even when not spatulate, introduces the element of action into everything. Its possessor likes travel, movement, bodily exercise, sports, hunting, autoing and aviation; excessive heat, rain and sleeping on the bare ground do not intimidate him.

When the hand is too hard, it denotes a somewhat heavy type of intellect.

The soft, flaccid hand, lacking resistance and springiness, is the sign of a weak, nonchalant, and lymphatic temperament, idle, effeminate and devoid of energy, sensitive and impressionable, disposed to give free rein to revery, imagination and a liking for the marvelous.

The soft hand always shows a natural predisposition

to indolence; yet if the first joint of the thumb, that of the will, is long, this idle hand becomes an active one, and works without being fond of working, often harder than others, owing to will-power, logic and duty.

The supple hand, neither too hard nor too soft, like a heavy soil, well spaded, is the happy medium between the hard and the soft hand. It indicates a love of comfort which in no wise interferes with bodily activity, an ability to enjoy the pleasures of repose without becoming a slave to idleness, and sympathy for imaginative effort.

We will quote what d'Arpentigny has to say regarding the hard and the soft hand: "Two given hands are equal in breadth and in size, and identical in development, both, for instance, ending in spatulate fingers. Only, one of them is supple to the point of softness, the other firm to the point of being hard.

"It must be understood that here we have a case of the temperament of each constitution, and that, although the intellectual tendencies of these hands will be the same, because of the spatulate phalanxes which call for movement, their abilities and morals will differ; for, as Fontenelle says, fundamental resemblances do not preclude infinite difference of detail. In the love of movement they have in common, the soft hand will seek to satisfy it by moderate action, and the hard hand by energetic action. The hard hand will rise with the dawn, the soft hand will appreciate the delights of lying a-bed; and as it does in their pleasures, the physical organization will make itself felt in their professions."

§ vii. *The Hollow Palm*

The hollow palm is an ill omen, indicating a want of steadfastness in struggle. It is frequently met with in beggars, and in the case of persons who have not been

successful in their undertakings, or have experienced reverses of fortune beyond repair.

It is very difficult to destroy the inauspicious influence of the hollow hand, even where there is a passable line of the sun and a good amount of Jupiter. The most energetic efforts should be made to combat this fate. The possessor of such a hand should seek only safe investments, enter only into business engagements which are sure and logical, and never tempt fortune nor engage in adventurous enterprises or speculations, since by so doing he will meet with nothing but disappointments and mortification. A thin, hollow palm, badly joined to the hand, is always a sign of illness and a menace of death.

§ viii. *The Broad Palm*

A palm with considerable surface breadth denotes an analytical spirit, inclined to surface investigation rather than deeper consideration, losing itself in endless efforts to understand the detail of things and, in consequence, finding it difficult to grasp any matter or process collectively, as a whole.

§ ix. *The Long Palm*

The long palm, that is to say the palm of more than medium length, yet neither too heavy nor too massive, is by no means a sign of limited intelligence. This type of palm, on the contrary, may be met with in the hands of very intelligent people. It denotes, first of all, that its possessor's instinct outweighs his reasoning, and furthermore is the sign of a synthetic spirit, laying little stress on detail, only judging anything as a whole; accommodating, straightforward in business, and never acting in a small, cheap manner.

§ x. *The Medium-Sized Palm*

The palm of medium size is a sign of a synoptic spirit, that is to say, of a character at once analytic and synthetic, which is able to take in and comprehend the component parts of a whole at a glance.

§ xi. *The Small Palm*

The small, short palm, narrow and not very heavy, which actually seems no more than the root prolongation of the fingers, is the sign not only of a person of fine, delicate and subtle intelligence, though slightly preoccupied with material things, but of a synthetic spirit which enables its possessor to see any matter or question as a whole, at a glance, without first absorbing accessory details. The hands of many women have this form of palm; hence woman in general is more synthetic and intuitive than man.

§ xii. *The Overly Puny, Narrow and Thin Palm*

The palm which is too puny, narrow and thin is a sign of a feeble and unproductive temperament, an imagination lacking warmth and power, instinctive aimlessness, a taste delicate rather than well grounded, and subtlety rather than breadth of intellect.

§ xiii. *The Lineless Palm*

The palm which is almost without lines generally indicates presence of mind, and above all a well-balanced temperament, somewhat fatalistic, which calmly awaits the development of events.

§ xiv. *The Level Palm*

The level palm, without mounts, announces a lack of power, and a relative absence of the passions. Yet we must never forget that weakness is often violent, and that genuine strength is gentle.

§ xv. *The "Ruffled" Palm*

The "ruffled" palm, that is to say the palm broken by numerous lines, deep furrows and prominent mounts, is a sign of extremely violent passions.

CHAPTER IV

THE FINGERS

§ i. *Fingers and Phalanxes*

The fingers, comprising the upper part of the hand, from the base or mounts of the digits to their extremities, and which more especially disclose life and the powers of the intellect, are:

1. The thumb; 2. the index finger or Jupiter's finger; 3. the medial finger, or finger of Saturn; 4. the annular, or finger of the sun; and 5. the auricular finger, or finger of Mercury (Fig. V).

Each finger, when we examine it separately, has a significance of its own. The same hand, according to its form, and the dimensions of its fingers and its phalanxes, may show diverse and clearly marked tendencies.

The fingers are composed of three phalanxes united by joints which allow them to bend in three places.

The first phalanx, where the nail is found has been called "the divine." It indicates mysticism. This first phalanx is regarded as an indication that it is to a divine end, or toward an ideal or spiritual aim that, according to his finger, every person will devote the powers and functions the finger indicates.

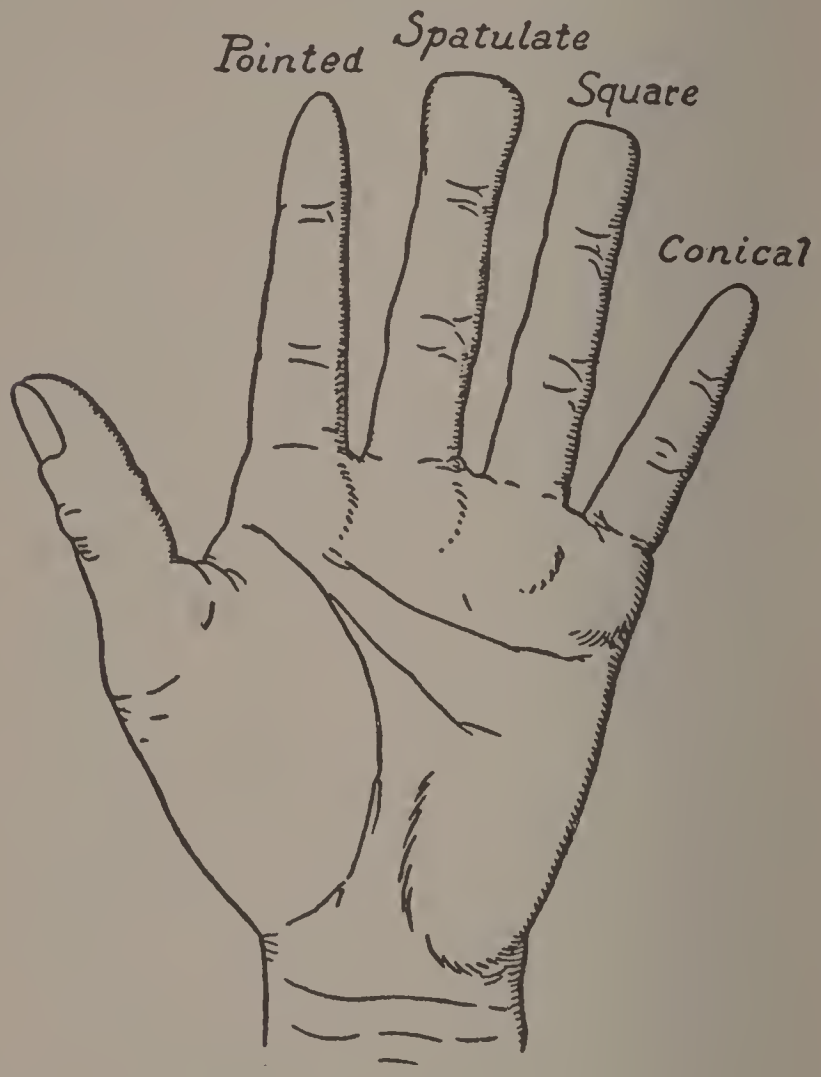
The second phalanx, which composes the middle of the finger, since it does not in any way touch the palm of the hand, indicates no material instinct; what it does reveal is intellectual capacity for the things and functions shown by the finger.

The third phalanx, that which attaches the finger to the hand has, because it is nearest to the palm, a meaning in accordance with that of the palm itself: it shows first of

all, the material instinct. At the same time, it indicates taste, appetite and the leaning toward all that has to do with bodily well-being.

§ ii. *Shape of the Fingers*

The fingers—as all of us know and may easily prove to ourselves—incline to four principal forms differing from each other: they are longer or shorter, larger or



VI

smaller, and their nailed extremities are pointed, square, conical or spatulate (Fig. VI.).

The pointed, tapering finger, pleasant to look upon, terminates in spindleshape.

The square finger ends in a square, by a straight cleavage.

The conical finger, which has something of the pointed and of the square finger about it, ends in the form of a cone, or of a thimble.

The spatulate finger is a finger broadening out at its extremity in the form of a spatula.

All these shapes have their very important meanings, which we will investigate later, when we take up the consideration of each individual finger and of each hand known as pointed, square or conical.

§ iii. *The Thumb*

The thumb, from the Latin *pollex*, meaning "the strong one," is the largest and strongest finger of the hand which it serves to guard. It is, to quote Montaigne, "the master finger," and possesses great physiological importance, and it is the "opposition" finger, that is to say, so situated and constructed that it is always able to act in a manner opposed to the other fingers. It is their file-leader, it commands and must make itself obeyed, and if it be a well-balanced thumb is then their counselor, mentor and strategist, directing them wisely in all the strife and struggle of life, be they pointed, conical, square or spatulate.

"Like the animals," says Captain d'Arpentigny, "we have a will based on instinct, a decision due to instinct; yet the thumb represents only rational will, rational logic, rational decision."

"The higher animal is to be found in the hand; but man himself is in the thumb."

The thumb is man. It condenses in itself the vital power of our temperament; it represents the strongest force we have at our disposal: will power. What, in truth, would the hand be without the thumb? A de-

fective, incomplete member. And what is a thumbless man? A being without will power, decision or logic.

The ancients regarded the thumb as a symbol of man himself. Hence the thumbs of cowards were cut off, from which custom is derived the word "poltroon" (thumb cut), *pollice trunco.*

In Lacedæmon, so Montaigne tells us, the teacher punished children by biting their thumbs.

In the days of antiquity it was by raising or turning down the thumb that the Roman emperors during the games in the Circus showed their wish to spare or to sacrifice the vanquished. One thing which proves that the thumb may be called the man, is that the being without a normal thumb is one of life's casualties.

Creatures who live only by instinct, idiots for instance, have very short thumbs, which do not include any corpuscule showing sensitiveness or tact. According to the famous surgeon, Dupuytren, idiots have neither outstanding thumbs nor fingertips, and we know that the more prominent these extremities are, the greater the number of sensitive tactile *papillae* or nerve-ganglions are found in them.

The babe new-born who cannot as yet know anything of will power or reason, holds his thumb closed in his hand. Nursing babes fold fingers over their thumbs until a gleam of intelligence strikes them. Epileptics in their fits bend their thumbs in front of the fingers. The sick person suffering from a serious illness, hides his thumb in his hand. The paralytic who loses his faculties thrusts in his thumb, and the man about to die, the dying man whose will to live abandons him, closes his hand over his thumb.

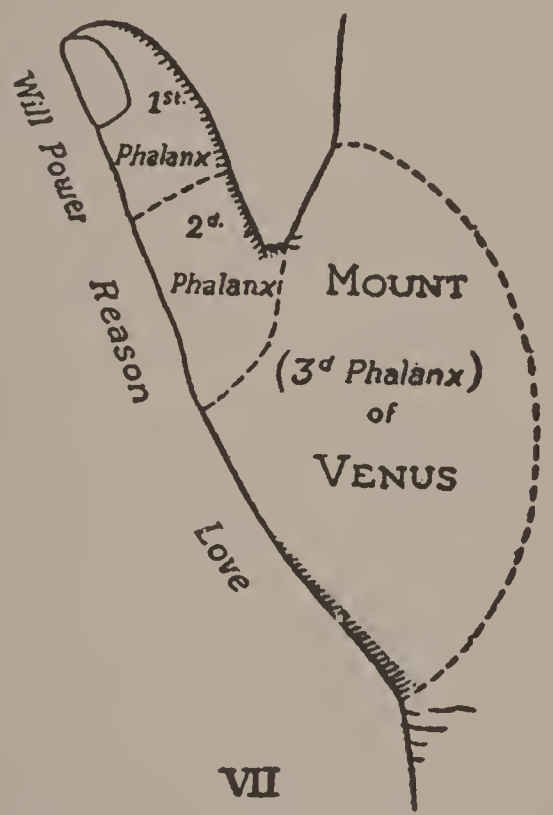
The thumb is life, is being, is man! At a first glance it gives us a general idea of its owner's character, and it

at once establishes and declares whether the person before us has enough reasoning will power to accomplish the destiny written in his hand.

Since all our faculties, aptitudes and instincts are capable of being modified by the shape of the thumb, the thumb is the very first finger to be consulted.

Divisions of the Thumb

The thumb is divided into three parts (Fig. VII).



VII

The first phalanx, with its nail, according to its importance, represents more or less will power, energy, decision, initiative, firmness, tenacity and perseverance.

The second phalanx in the same way, according to length and thickness, represents a major or minor amount of logic, of reasoning, good judgment, discernment or of common sense.

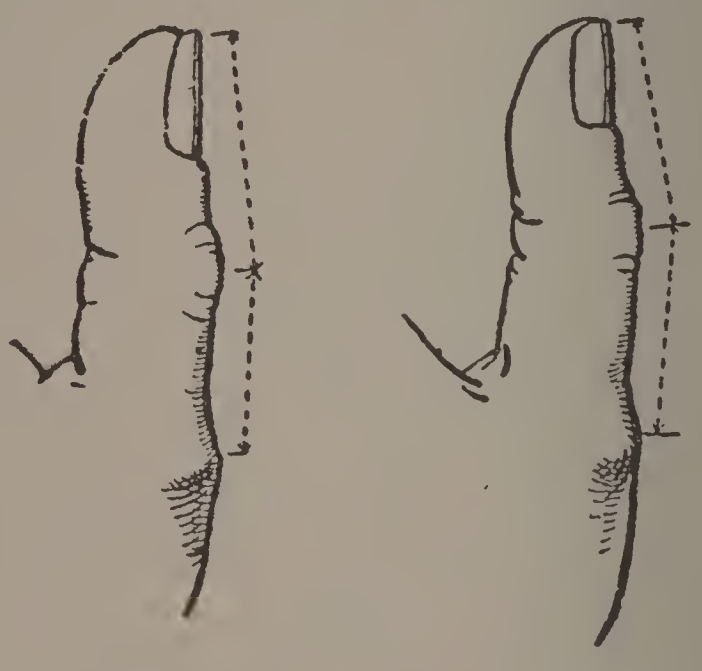
The third phalanx, the root of the thumb or mount of Venus, unveils the emotional powers, love.

First Phalanx

The first phalanx of the thumb is that which bears the nail:

When very long it shows excess of will power, immense pirde, contempt for others, obstinacy and a dominating and tyrannical spirit.

When long and strong, it indicates powerful, energetic, dominating strength of will, great self-confidence, and an



VIII IX

extreme desire to attain to perfection in what its owner undertakes (Fig. VIII).

When of medium length and size it indicates passive resistance, much inertia, but little wish to dominate.

When short it means a lack of will power, decision, initiative, firmness, tenacity and perseverance; as well as lack of self-confidence, instability of temper, alternation of gaiety and melancholy, weakness, impatience, excitability, indecision. It shows a character never able to decide whether or not to do a certain thing, a propensity

for letting others control it, and an inclination to adopt the opinions of others (Fig. X).

"Do not rely," says Desbarolles, "on the friendship, or constancy of political party loyalty of thumbs whose first phalanx is short. They may have fits of devotion; they may be capable of heroic acts; yet these would be momentary only. If it be necessary for them to persevere in their occasional sublime inspirations, they get out of breath; they cannot give two good pulls in succession, but soon revert to their natural state of incertitude and indifference."

"The nailed phalanx of the thumb," according to Para, "when it is short, does not imply a small degree of will power (for we find that this nailed phalanx is short in the case of very stubborn people), but indicates a will power which, in realizing its aims, will pay scant attention to the justice or proprieties of the thing desired, and will obey its feelings and passions rather than reason.

"This short thuumb phalanx is common to all those sensitively organized beings in whom instinct must and does dominate, and not thought, and who are fated to act according to the suggestions of sentiment rather than those of reason and conviction.

"Woman's nature has been more developed along these lines; since in order not to fail in her mission of protecting the feeble, it is more necessary for her to feel than to reason, and her actions must depend far more upon the inspiration of her heart and soul than on that of her intelligence and thought."

When the phalanx is very short, it indicates lack of power of resistance, entirely different, a come-day, go-day attitude with regard to life, want of will, discouragement, capacity for enthusisasm, for gaiety, for causeless sadness, a disposition veering with every exterior influ-

ence. It characterizes the type of person who too often is led about by the nose, the plaything of others, equally swift to adhere or to fall away from one, weeping and laughing at the same time, freely revealing its affairs, even its secrets and those of others.

A large phalanx, though short, indicates a firm will power, and tenacity.

A very large and short phalanx usually absorbs just as much fluid matter as a long phalanx; only, since it is short, and the characteristic sign of the short first phalanx is lack of will power, the energy supplied by the affluence of fluid awakens a will power of an irregular and undiscerning type, savage in mood, extreme in its joys as in its griefs, and especially in its rages. This is stubborness, the will power of the weak. In a state of calmness this form of thumb inclines to melancholy.

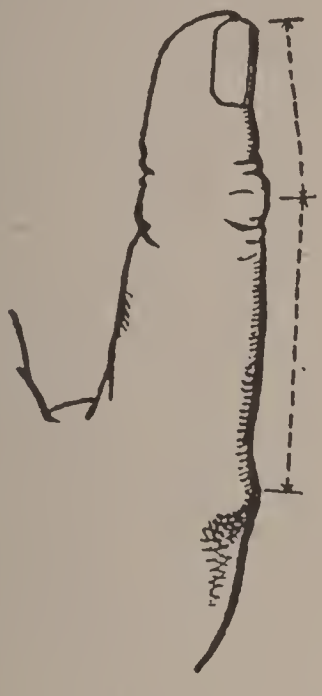
When the phalanx is very large, very strong, very resistant and, above all, bulging out at the sides, yet of medium size, it indicates opinionated pigheadedness, obstinacy and, in consequence, pride. It betrays the type who will not change his opinion, even in face of evidence. The thumb of Proudhon, the author of so many critical and destructive works, was one of this type.

In consequence of what has already been said, the short first phalanx of the thumb, when it is large, almost round and shaped like a marble, always indicates—when logic is missing—invincible obstinacy, ferocity, rage, *ira furor brevis est,* "the rage which is a passing madness," violence, blind brutality, insane fury when the possessor is carried away by rage. It is a sign of the being who "sees red" at certain moments, the block of mélenite which explodes at the slightest shock, the thumb "with an assassin's instincts" (Fig. XI).

The person who has a thumb of this kind is not neces-

sarily fated to become an assassin; but he can be nothing less than a brute, unless all other signs contradict this one. This thumb also indicates a tendency to habitual melancholia and constant attacks of "the blues."

The pointed thumb—which is very rare—is the thumb aspiring, the thumb of the emotional poets. Alexander Dumas, the elder, had a pointed thumb, and Victor Hugo's was slightly pointed. It indicates quick and im-



X

XI

pulsive decision on the part of the will and the etherial senses.

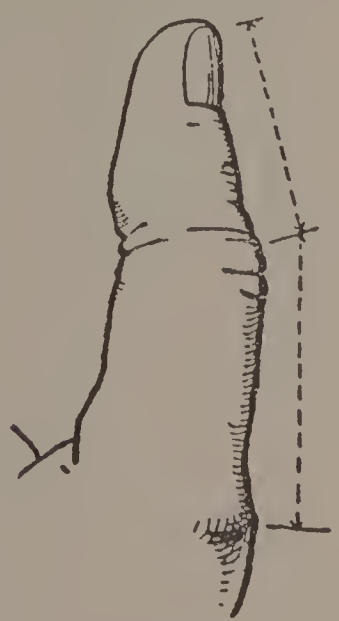
When conical or rounded the thumb announces universal yet not very intense ability, a fleeting will power, and, occasionally, a lack of practical perseverance.

The thumb which is square, yet not excessively so—an uncommon form—denotes logical clarity and order, practical, active and reasoning will power, which nothing can change, mechanical facility, and—with a good sun line, or line of Apollo—common sense which may lead to wealth.

The thumb which is spatulate without being marble-shaped, shows an impulsive will which demands instant realization of its desires.

The Second Phalanx

The second phalanx of the long, strong thumb shows a sense of justice, cleverness in summing up, great strength of logic and reason, the just and true reasoning which, according to LaRochefoucauld, is that light of the soul which shows things as they are (Fig. XII).



XII

XIII

When depressed, even though long, this phalanx indicates lack of judgment, logic and reasoning, of discernment and common sense.

When short, it indicates that logic and reason are weak; and that judgment is lacking (Fig. XIII).

The Third Phalanx

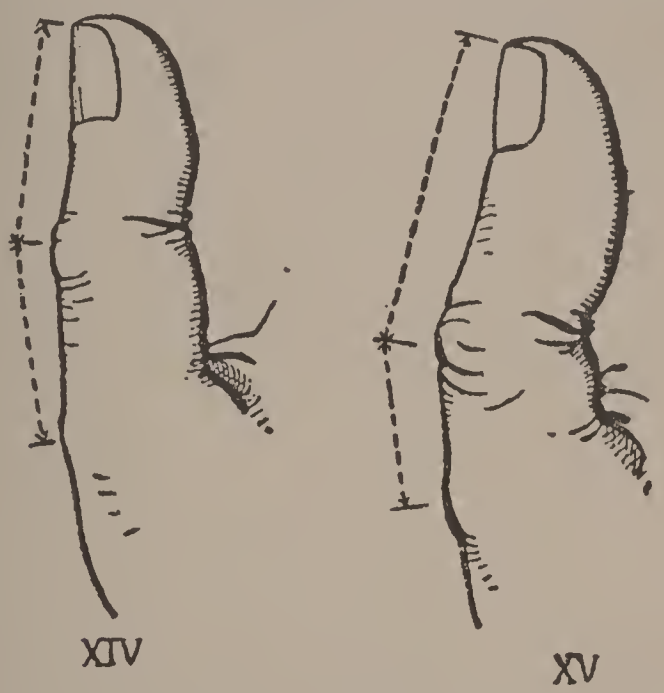
The third phalanx is the root of the thumb, or the mount of Venus. It occupies a predominant place in the palm of the hand, and represents the greater or lesser

power of the senses, especially with regard to material and sensual love: we will consider it later, in connection with the study of the mounts.

Relations of the Phalanxes Among Themselves

As we shall see later, the lines and mounts of the hands may modify the indications already adduced. Nevertheless, in accordance with these data, let us establish by induction some aspects of the relations of the phalanxes among themselves.

When the first and second phalanx, will power and



XIV XV

logic, are of equal length—a case rare enough—in a relatively long thumb, will power and reason are expressed in equal measure. They indicate a good balance between the moral and the physical, an equilibrium between reason and sentiment, intelligent and harmonious power of will progressing together with logic, reasoning and judgment. This will power may even go so far as domination, but without tyranny. Ferdinand de Lesseps, the great Frenchman who had the Suez Canal dug, had a thumb of this kind (Fig. XIV).

When the thumb, instead of being long, is of no more than ordinary dimensions, it implies the power of inertia, and a very energetic form of passive resistance.

When the first phalanx, the will power phalanx, is long and thick, and the second phalanx, the logic phalanx, is short, an energetic, dominating will power is indicated, dominating in itself, but without logic, reason, judgment or discernment. The possessor of such a thumb goes blindly about his affairs. He will endeavor to act, act

XVI

energetically even; yet without reason or guidance, he is bound some day or other to stumble fatally over one of the numerous precipices of life's uneven road (Fig. XV).

Inversely, when the first phalanx (will power) is short, and the second (logic) is long and strong, it indicates more logic and reason than will power, hence an indecisive will. It belongs to one who dare not carry out what reason bids him do, to a hesitant, irresolute, weak person, who sees clearly, knows very well what he must do to attain a given end; yet who, instead of following the road which reason points out, fumbles, waits, makes

a false start, halts, delays and still delays, and but rarely succeeds in carrying out his well-planned resolutions. He is a good adviser of others; but does not know how to profit by his own advice. He is the irresolute type (Fig. XVI). "Those who are irresolute," Philip Gerfant has said, "lose half their lives; those who are energetic live doubly."

This second phalanx, when it is very strongly developed may, at a pinch, take the place of will power: in this case, it is reason which replaces and acts as will power. When this occurs it is necessary for reason to be everlastingly on guard, and life turns into a continuous struggle between reason and will power. According to Para, everyone whose nail phalanx is much shorter than the second, is a natural-born subordinate, a constitutional one, and as such, is more susceptible to the appeal of sentiment than to that of reason, and in order to dominate such a nature one must first of all know how to make one's self both feared and loved.

This also shows parents how they should act with regard to their children, from the point of view of their education and the formation of their character.

When their first phalanx is very long, they must be governed above all by reasoning; if, on the contrary, it is short, they must be held in check, and one should lead them along the way they are to go, by ordering them in gentle and kindly fashion.

When the root of the thumb on the mount of Venus is pronouced, or even too strongly developed, its possessor will be strongly inclined toward voluptuous and sensual love which, however, he may control by will power if he has a long first phalanx.

If the mount of Venus is predominant and the first phalanx short, he must inevitably succumb to the material

the heads of cults whose will power is immense, and in whom the exaggeration of will power invariably brings forth ambition, arrogance and despotism.

"I have always thought," says Paul Bourget, "that inequality, being one of the laws of the earth, certain men are born to command, and since the visible universe, always and in everything takes the other for a model, these men bear upon their own persons the impress of their destiny. Do such appear? A secret voice tells us, as it told Samuel when he encountered Saul: *Ecce vir. Iste dominiabitur* (Behold the man. This same shall rule over my people)."

The philosopher, Descartes, the illustrious English scholar, Newton, the reformer, Saint-Simon, Danton, the French Revolutionary leader, all had very large thumbs.

Luther, the founder of Protestantism, according to a picture at Erfurt, which represents him standing in his cell, also had a long thumb, sign of domination.

Voltaire, the man whose heart was most completely subject to his intellect, had enormous thumbs, long, large and square at the end of the nailed phalanx, as is proven by his statue at the *Théâtre-Français,* and for which the sculptor Houdon made a cast of his hands.

Corot, the celebrated landscape painter, who had many followers, had very long and strong thumbs. In him reason always dominated, even his heart.

The Thumbs in the Home

Since in the long thumb it is the head which dominates, and in the short thumb the heart, the long thumb should be the attribute of man, and the short one that of woman.

Is this always the case? No. Hence we find that in married life the woman with long thumbs always wishes

to control, to direct everything, in a word, as the saying goes, she wishes to "wear the breeches."

If the husband, too, has a long thumb, then a state of war reigns in the home: there is strife, separation and divorce.

Hence, in marrying, a long-thumbed man should select a short-thumbed woman, and a long-thumbed woman a short-thumbed man; for in that case she will have a docile companion, and an humble servant, who will submit to her will and her caprices.

An old proverb says: "It is a sorry house where the hen crows and the cock is silent." Nevertheless, when the husband does not rise to the dignity of his mission as master and head of the family; when he is incapable of managing it, his wife may well, if she be fitted for the task, take over the reins of command, and arrogate to herself the right of supplementing her husband's incapacity in this respect by her prudence, amiability and discretion.

The Thumb and Servants

Another deduction which we may draw from what has already been said regarding long and short thumbs is, according to Para, that when we need a servant, an employee, or a domestic of any kind, we should choose among those who have short thumbs. Then we may be sure that he will be easy to direct, and will carry out not his own wishes, but ours. If by chance we engage a servant with long thumbs, we may expect to hear frequent objections, and much "back talk," before he decides to carry out our orders. And when he does carry them out, it will not be as we wish, but according to his own idea, and as he himself wishes.

the heads of cults whose will power is immense, and in whom the exaggeration of will power invariably brings forth ambition, arrogance and despotism.

"I have always thought," says Paul Bourget, "that inequality, being one of the laws of the earth, certain men are born to command, and since the visible universe, always and in everything takes the other for a model, these men bear upon their own persons the impress of their destiny. Do such appear? A secret voice tells us, as it told Samuel when he encountered Saul: *Ecce vir. Iste dominiabitur* (Behold the man. This same shall rule over my people)."

The philosopher, Descartes, the illustrious English scholar, Newton, the reformer, Saint-Simon, Danton, the French Revolutionary leader, all had very large thumbs.

Luther, the founder of Protestantism, according to a picture at Erfurt, which represents him standing in his cell, also had a long thumb, sign of domination.

Voltaire, the man whose heart was most completely subject to his intellect, had enormous thumbs, long, large and square at the end of the nailed phalanx, as is proven by his statue at the *Théâtre-Français,* and for which the sculptor Houdon made a cast of his hands.

Corot, the celebrated landscape painter, who had many followers, had very long and strong thumbs. In him reason always dominated, even his heart.

The Thumbs in the Home

Since in the long thumb it is the head which dominates, and in the short thumb the heart, the long thumb should be the attribute of man, and the short one that of woman.

Is this always the case? No. Hence we find that in married life the woman with long thumbs always wishes

to control, to direct everything, in a word, as the saying goes, she wishes to "wear the breeches."

If the husband, too, has a long thumb, then a state of war reigns in the home: there is strife, separation and divorce.

Hence, in marrying, a long-thumbed man should select a short-thumbed woman, and a long-thumbed woman a short-thumbed man; for in that case she will have a docile companion, and an humble servant, who will submit to her will and her caprices.

An old proverb says: "It is a sorry house where the hen crows and the cock is silent." Nevertheless, when the husband does not rise to the dignity of his mission as master and head of the family; when he is incapable of managing it, his wife may well, if she be fitted for the task, take over the reins of command, and arrogate to herself the right of supplementing her husband's incapacity in this respect by her prudence, amiability and discretion.

The Thumb and Servants

Another deduction which we may draw from what has already been said regarding long and short thumbs is, according to Para, that when we need a servant, an employee, or a domestic of any kind, we should choose among those who have short thumbs. Then we may be sure that he will be easy to direct, and will carry out not his own wishes, but ours. If by chance we engage a servant with long thumbs, we may expect to hear frequent objections, and much "back talk," before he decides to carry out our orders. And when he does carry them out, it will not be as we wish, but according to his own idea, and as he himself wishes.

Of course it is not said that a person with long thumbs cannot be a good employee or a good servant; but in order to do so he will need a great deal of resignation and powerful self-control.

As a general rule, long-thumbed people are not born to serve and obey, but to be served and to command.

Slight, Narrow and Thick Thumbs

The slight thumb indicates organic weakness, even where there is no sickness properly speaking.

The narrow thumb indicates a vulpine nature, more cunning and subtle than a frank, strong will, and discloses the ingenious diplomat.

The thick thumb is the sign of a solid, vigorous constitution, resistant even in disease.

The Digital Imprints

The regular designs present on the palmar face of the nailed phalanx of the thumb and fingers, formed of short, curved lines in infinite variety, differ in every individual and cannot be changed. It has been proven in an article published in the *Révue scientifique*, that by means of the lines of the thumb it is possible to establish the identity of any individual, and that they form groups susceptible of classification. The investigations made under this head by Lacassagne and Dastre are conclusive.

It is on the basis of the unchangeability of the lines of this phalanx, that Alphonse Bertillon has established his present system of identification, his anthropometric method of dactyloscopy, which consists in taking an indelible ink impression of the palmar surface of the first phalanx of the thumb and the fingers.

Dactyloscopy has also been introduced in the French army to identify the soldiers expelled from the Colonial forces and the *Légion étrangère*. An army physician, Dr.

Champeaux, is of the opinion that the same method might advantageously be made obligatory in the case of all citizens; and he is right. If, for certain civic papers and commercial documents, a thumb imprint as well as a signature were insisted upon—just as cabinet ministers use their seals and business houses their firm stamp—many forgeries and counterfeits, and many of the denials of the authenticity of signatures, so prevalent not only among professional sharpers, but often employed as well by slow-paying creditors who are looking for a way to defer payment, could be avoided.

The Orientals attach great importance to these regular, concentric designs of delicate lines which cover the first phalanx of the thumbs; they believe that these eddies of lines correspond to the convolutions of the brain: the large number of well-formed circles indicating that the influence signalized by the finger is characterized in a definite manner, in the world of the intellect; while imperfect or partly open circles have the contrary meaning.

The Movements of the Thumb

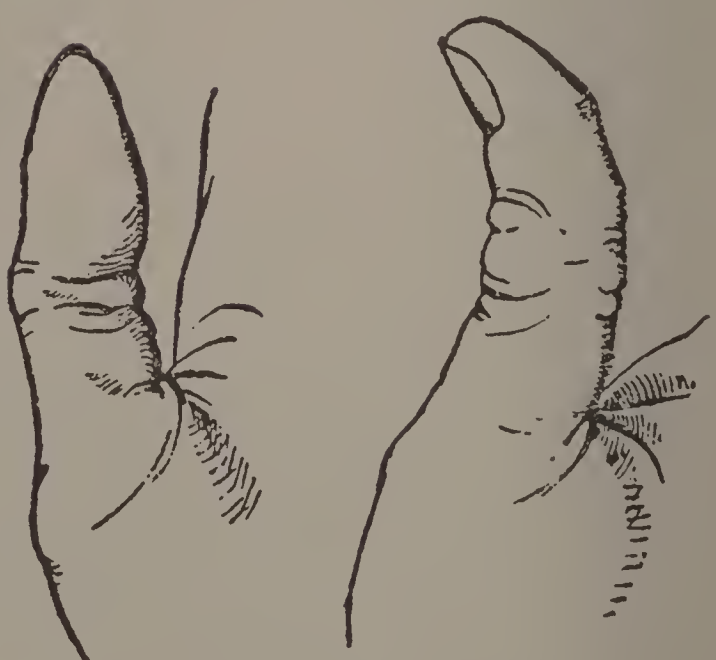
The more detached and separated the thumb is from the rest of the hand, the greater is its owner's faculty for comprehension and assimilation (Fig. XVII).

When the thumb is quite detached, loyalty, instinctive frankness, contempt for prejudice, and detachment from purely material interests is indicated; for one will never find mental quickness, nor real generosity in people whose thumb is closely attached to the other fingers.

The thumb inclining toward the other fingers, with the first phalanx crooked, like a claw, especially with a large, straight head line, indicates egotism, a deceitful person against whom one should be on guard; avarice, usury and rapacity (Fig. XVIII).

Be on your guard with people whose thumb turns back in a marked degree, for this is an indication of suppleness

XVII



XVIII XIX

of character, and of a person who, to satisfy his inclinations, loses his moral sense, and would stoop to baseness.

The thumb which turns backward and outward when

the hand is held out, sometimes indicates lack of perseverance; but also kindness, magnanimity, generosity and prodigality (Fig. XIX).

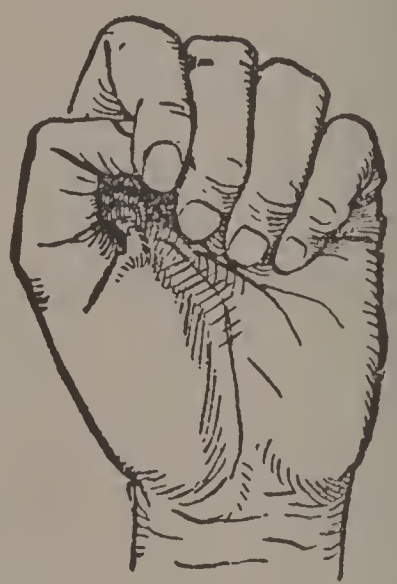
According to Desbarolles, there is an unusual form of the thumb which indicates erotomania and libidinous inclinations. "While I was in England," he says, "I was requested to send a governess to Paris. One was presented to me whose manners were distinguished, who

XX

XXI

seemed well informed, and was provided with fine recommendations. I examined her hand and it seemed worthy of noting that its peculiar shape led me to believe she stood under the powerful influence of Venus. Her thumb, when she opened her hand, advanced almost to the middle, and assumed the shape of the phallus of antiquity. The governess was installed in the home in question, but was only kept for a short time; since she brought disorder beneath its roof and was soon discharged" (Fig. XX).

"I have seen an old man of eighty-seven, whose sole regret, while still constantly preoccupied by his erotic desires, was that he was no longer qualified for the pleasures of Venus. This affluence of impotent vigor which tormented him while at the same time attesting his vitality was signalized by a particular shape of hand which I met with later at different times, always with the same results, which I have just mentioned, the thumb, by reason of its position in the middle of the open hand,



XXII

taking the strange form of a phallus, the other fingers being smooth, elegantly shaped and without a wrinkle. It was a hand identical with that of the assassin Castex, which I had seen, who after numerous sexual crimes against nature, had murdered a child after having violated it."

The Neapolitans, in order to turn aside the "evil eye," are accustomed to protect themselves against those whose glance brings ill-luck by means of the protecting fingers, the index and the little finger. To do so they hide the

thumb—which represents the will—in the hand, and fold the medial and annular fingers over it in order to avoid any pernicious influence and all evil inspirations (Fig. XXI).

The person who is in the habit of mechanically closing his hand on his thumb prevents the absorption of the vital fluid. As a consequence, he suppresses his reasoned will power, his reasoned logic and his reasoned decision, in order to yield himself—hands bound—to his instinctive will power, and his instinctive decision (Fig. XXII).

When the hand is closed the thumb should rest on the index finger, like a lock, not only to prevent the other fingers from opening, but above all to guard the active vital force, and profit by its moral and physical qualities.

The fighter in life's battle, whether he be a boxer, a banker, a financier or an artist, should always, when his fist closes, have the thumb on the index finger. For, to enclose one's thumb in the hand is to paralyze one's self in every way, in annihilating the very essence of life, the power of the will, and in atrophying logic and reason.

This gesture, therefore, is always unlucky, and a very bad augury. Those who have formed this fateful habit should break themselves of it as soon as possible, if they wish to see their personality awake to new life, and their chances of success bloom anew.

"For want of other proofs," Newton said, "the thumb would convince me that God existed."

The thumb, as we have said, is the man!

Whoever has a good thumb may plunge into life's battle without fear; for, together with the most powerful cause of the forces of action, the greatest of all powers, he has that magic strength most marvelously making for the attainment of a specified goal: the power of the will.

"It is never power," some philosopher has said, "that

is lacking: it is will power. To will to do is to be able to do, and will power is the secret of our strength."

Hence, to a good thumb we may say: *In hoc signo vinces* (Under this sign you shall conquer). If the divine will is the moving power of life in general, man's will is the moving power of his own individual existence. It is by means of the will that we conquer our destiny.

§ iv. *The Index Finger*

The index finger, or finger of Jupiter, is that which points out, commands, threatens. It is the finger of decision, of attack, of combat. It indicates order, justice, clear and even intuitive administrative ability; it stands for religion, ambition, pride and sensuality.

Pointed

The index finger represents ambition; but the pointed finger indicates disorder; consequently, since it absolutely lacks order, it will find difficulty in realizing its ambitions. It stands for prompt command, ecstasy, mysticism, swift intuition as regards the beautiful, the easy and comfortable, and the instinct which conduces to the contemplation of nature.

It may be pointed, while the other fingers are conical, square or spatulate; in which case it represents contemplation in accord with instinct. For instance, a pointed index finger, other fingers being square, means love of nature, serious contemplation; there would be artistic aspirations, above all if there were a good sun line or line of Apollo.

Square

The square index finger stands for the search of truth based upon nature, for religious tolerance, for command,

entire and fanatic subjection to rule, to social conventions, and to all that belongs to the exterior of life. The man with the square index finger is the *bourgeois* of the twentieth century: in France the immortal type known as M. Joseph Prudhomme, as Henry Monnier has described and depicted him.

Spatulate

This form of the index finger is very rare. It represents the need of command, an active and exaggerated mysticism, bigotry, a nature prone to proselytism in matters spiritual, yet capable of falling into error.

Straight

When the line of the index finger is perfectly straight, perpendicular, from its point of departure at the thumb, to its extremity, it indicates strong determination, great need of independence, and a love for aggression and battle. Such is the index finger of Miss Maud Gonne, the great Irish patriot.

Short

The short index finger denotes violent ambition if it be hard, thick and spatulate; otherwise it indicates but little ambition.

Long

When long, the index finger denotes pride, and an ambition which is patient, but not often very energetic.

Very Long

The index finger which is almost the same in size as the medial finger—an excessive size—shows, first of all, a preference for things making for pleasure, show and comfort rather than for art. It indicates disorder, lack of thought, continuity, and thirst for consideration, love

of authority and even despotism, with very pronounced tendencies for all the propensities of ambition and pride.

According to Desbarolles: "This large-sized finger indicates a preference for cheap patronage; and inspires a kind of contempt for persons of merit who are minus rank or fortune. Those who have a finger thus shaped, blush when surprised in their society, especially if, as is often the case with scholars, their dress has been neglected. They will try to excuse themselves to fashionable or socially more highly placed people in whose circles they wish to move." This form of the finger of Jupiter often indicates religious exaltation, especially if it terminates in a point.

Supple

Characteristic of the diplomat and courtier.

Stiff

This indicates an inflexible person who might be a good leader; but never a good diplomat or politician.

Smooth

Denotes rapid intuition, irreflectiveness and spontaneity.

Knotted

Reveals a calculating ambition, prudent and based on reasoning.

Thick

Is an indication of material appetites, of a love for comfort and well-being.

Flattened

Slight, spare, it reveals a nature but slightly sensual, a sober temperament and an ascetic character.

The Hippocrepian Finger

Physicians recognize phthisis and congenital scrofula by the shape which the index finger assumed in these diseases, its first phalanx growing short, large, and rounded like a club; while the nail curves to the extent of entering the flesh. This fact is a commonplace of modern medicine, and Drs. Trousseau, Guitton, P. Marie and others have written notable monographs on the subject.

"The hippocrepian finger is the shortening of the ungual phalanx with enlargement and thickening of the pulpous portions of the fingers; at the same time the nail curves in toward the palmar region, and the extremities of the fingers assume the form of the head of a club or, better said, a serpent's head. This process of malformation, slow as a rule, may also be quite rapid and painful. It may be observed in the last stages of phthisis, and is an attenuated form of the hypertrophic pneumonial osteoarthropathy of Dr. P. Marie."

Solomon's Ring

What is known as "Solomon's Ring," is the prolongation of the heart line which encircles the index finger like a ring, and terminates on its inner side. It is a sign of divination, of intuition as regards the occult sciences, even when nothing is known of them; and denotes instinctive intuition with regard to the mysteries of nature's hidden life (Fig. XXIII).

Phalanxes of the Index Finger

First Phalanx.—Relatively long, it denotes intuition and a religious nature.

Short, it signifies scepticism, and above all, if square, incredulity.

Fleshy, it indicates religious sensuality of the Mahom-

etan type. The religion of Mahomet sanctifies sensual bliss. We know, in fact, that eternal voluptuousness is the portion of true believers after death.

Spare, it denotes religious austerity and rigidity.

Second Phalanx.—Long, it indicates a positive nature, determined ambition.

Short, it reveals lack of energy; it characterizes the

XXIII

person who lets himself go, and makes no effort to ameliorate his position or extricate himself from it.

Fleshy, it expresses the pursuit of comfort rather than that of power and glory; it stands for ambition; but merely an ambition to succeed in satisfying material appetites.

Spare, it denotes a thirst for glory and domination, rather than for material advantage.

Third Phalanx.—Well-developed, long and strong, it

denotes a desire to rule, the necessity for honorable distinction due to pride.

Short, it represents self-effacement, indigence, and disinterestedness in the affairs of life.

Fleshy, it indicates a preponderance of material sensuality, in all its forms, from the delicate amateurishness of the epicure, to greediness and gluttony. It stands for egotism, love of physical well-being and comfort, especially if the fleshiness be accentuated on the side of the middle finger.

Spare, it indicates contempt for the pleasures of life, sobriety and asceticism.

§ v. *The Medial Finger*

The medial finger, or finger of Saturn, is the finger which rises above all the others and dominates them. It is the axis of life, the representative of destiny, of the great events of existence. It indicates independence, scepticism, experience, a taste for the applied and occult sciences, the spirit of investigation, the factors indispensable to doubt and incertitude, to the craving to believe and inform one's self which eternally preoccupies the nature of the sceptic, true disciple of St. Thomas. It also reveals concentration, egotism, avarice, love of solitude, and a taste for culture and gardening.

Pointed

The medial finger rarely is pointed. The finger of Saturn is symbolic of sadness, melancholy and superstition; but when it is pointed it loses its serious character, and may become carefree and even frivolous if the thumb is short. It indicates: intuition in advanced study, and ease in solving difficult problems in metaphysics and the moral sciences.

Conic

When the medial finger is conic it also means a loss of its characteristic melancholy and sadness.

Square

A square medial finger denotes: rigor in matters relating to morals, to religious belief, to the rule of principle, in everything; intolerance of all that stands for liberty and independence in ideas and doctrine, and a character whose solemnity, seriousness and reflectiveness is the more pronounced the larger the finger is.

Spatulate

A very long, seemingly enlarged and swollen middle finger is a sign of a sad, melancholy and pessimistic person, inclined to lugubrious and funereal thoughts sometimes even going so far as suicide. And this sign may always be relied upon. It denotes an ardent desire, an attraction at times vertiginous, which leads the owner of the finger to get rid of his present existence in order to discover the secrets of another life. It indicates a need of activity in deep study, a taste for mining, agriculture and building.

When the middle finger is spatulate rather than swollen, with a flabby hand, activity in the lugubrious and melancholy is indicated: it denotes the painter who uses gloomy colors, the architect who designs mausoleums and tombs, the writer who alludes to death on every page, and the poet who weeps eternally.

Short

A short medial finger denotes an ill-judged destiny.

Long

The long medial indicates pride, sadness, patience and a strong degree of fatalism, lack of confidence in one's

self and in others. The person with such a finger is ambitious and proud with a hidden pride; this makes him sad and melancholy. He would like to attain the greatest positions, but in his fear of failure he does not thrust himself forward, and remains in his shell, a man misunderstood.

SUPPLE

Denotes a less sorrowful and less sullen scepticism, and a more tolerable pride.

STIFF

Stands for dogmatic and uncompromising philosophy, and implacable destiny.

SMOOTH

Indicates ease of inspiration and spontaneity, with general sadness and gloom.

KNOTTED

Reveals a determined pessimism, an accentuated scepticism.

THICK

Is an indication of philosophic materialism.

SPARE

Depressed, slight, spare, it indicates spirituality, even in the atheist.

PHALANXES OF THE MEDIAL FINGER

First Phalanx.—Long and large, it indicates persistence, prudence, melancholy, sadness, superstition, and a desire for death.

Short, it denotes gentle resignation.

Fleshy, it shows a lack of manners, a degree of freedom occasionally stooping to coarseness.

Spare, depressed, slight, it denotes cruel scepticism and charnal mysticism.

Second Phalanx.—Long, it shows, according to its dimensions, a greater or lesser taste for agriculture and the exact sciences when the fingers are knotted; for the occult sciences when the fingers are smooth.

Short, it denotes the waste of experience, the person who will never really learn what life is.

Fleshy, it indicates more aptitude for agriculture than for the sciences.

Spare, depressed, slight, it shows, on the contrary, more aptitude for science than for agriculture.

Third Phalanx.—Long, it indicates avarice and, if slight, a taste for self-mortification.

Short, it stands for well-considered economy or, if other signs concur, for prodigality.

Fleshy, it reveals a serious and relatively sociable spirit, when the phalanx is short; but depraved instincts, avarice and egotism when the phalanx is long.

Spare, depressed, slight, it denotes a man who is rendered unhappy by the progress of events and his own faculties.

§ vi. *The Annular Finger*

The annular finger, or finger of the sun (or of Apollo) is so called because it is the ring-finger of the hand. "The ring," says Michelet, "was placed on the fourth finger because a vein in this finger was supposed to communicate with the heart." The conclusion was that this finger had a greater degree of natural warmth than the others, and as a result was in more direct communication with the heart, which was the mainspring of warmth.

Sympathetic Relation Between the Annular Finger and the Heart

Dr. de Lachambre, first physician to Louis XIV, wrote in his *The Art of Knowing Men* (1662): "The sympathetic relation has not been ignored by antiquity; and history teaches us that the physicians of the ancient world thought that this finger had some cordial virtue, and used it in preference to all others in mixing the medicaments which entered into their antidotes. This is the reason it has been called the medical finger, which name it still retains in Latin."

It is evident that if the annular finger receives from the heart (the focal point of sympathy) a greater degree of warmth than do the other fingers, it must consequently receive a greater access of energy from the brain, where it would necessarily reply to the cerebral nerve which set the noblest qualities vibrating, and therefore, according to Desbarolles, this finger in chirology denotes talent, celebrity and glory, just as, by reason of its vehement relations with the heart, it may denote wealth. The lines which foretell glory are the same as those which predict fortune. It is the business of the chirologist to differentiate them, and to determine the exact truth, by the study of other signs and dispositions.

The wedding-ring has given rise to numerous superstitions in country districts; for instance, in certain parts of the country, the peasants insist obstinately that if the annular finger, wearing the wedding-ring, be applied to a sore or a wound, it will at once heal, whereas on the other fingers, the index finger for example, the ring merely aggravates and even poisons the diseased spot.

The annular finger represents art, the ideal, the feeling for the great and beautiful; it indicates a desire to rise above materialism by dreams and meditation, a sense of

logic in art, a practical appreciation of the beautiful and the ugly, the artist's pride which makes him jealous because he cannot endure that another should outshine him.

Pointed

The pointed annular indicates quick sympathies and inspiration in matters of taste and art. It also stands for the art which reacts readily to intuition, and also for a mysticism in art so intense that, in most cases, it is not realized. Finally, it represents the unexpressed vision of the beautiful, a dream only too often dreamt in vain, loquaciousness and unsteadiness.

Conic

If the annular be the only conic finger of the hand, a spirit of positivism and aptitude for commerce is indicated.

Square

This indicates love of riches, positive art, rigorism in art, the quest for truth and reason in art, and at the same time but little inspiration in actual working-out.

The square annular finger, according to Para, will make a good copyist of handwriting, designs or pictures; but the pictures will lack the feeling for color, for movement, and the sense of action and animated poses. Its owner can do but little without the aid of ruler, square and compass. It will be difficult for him to invent or imagine something of his own accord. If needs be, this finger may make a good geometrician or architect, but never, by any means, an artist.

Spatulate

This indicates artistic power applied to matter in movement: it indicates the great painters, and the his-

torians of battles and warlike episodes; the composers of marches and military music; writers whose style is replete with movement and whose ideas and descriptions are full of animation. It also reveals the artist of movement: the dancer, the performer, the musician, etc. Many comedians have a spatulate annular: it is the urge of movement in their art, an art which walks and talks, which expresses itself in voice and gesture.

Short

The short annular shows indifference to fame. Too short, it indicates low instincts, especially if the third phalanx be thick.

Long

The long annular reveals artistic tastes, a clear eye, love of pomp, luxury, expense and everything conducive to celebrity.

Supple

Indicates artistic skill.

Stiff

Shows a narrow, systematic, dryly theoretical spirit, and difficulty of realization.

Smooth

Denotes great spontaneity, an easy intuition for the beautiful; but a certain degree of disorder in expression.

Knotted

A knotted annular indicates a reasoned appreciation of beauty: in the case of musicians, of harmony; in that of authors, for well-ordered works; in that of painters, for clear and methodical pictures.

Spare

Depressed and slight, it stands for idealism in art, and theoretical estheticism.

The Badly Shaped, Distorted Annular Finger

The badly shaped, distorted annular finger, repulsive to the sight, with a kind of line on the mount of the sun, or Apollo, indicates a shameful notoriety, such as criminals possess. Twisted, distorted and crooked fingers always denote evil instincts, an odd and original character, and a false point of view.

Phalanxes of the Annular Finger

First Phalanx.—Long, it denotes a lofty liking for art and intelligence which takes pleasure in noble and beautiful thoughts. It stands for pose, eccentricity and intellectual asceticism.

Short, it denotes less artistic sense and less love for vain show, and greater simplicity in manner, language and dress.

Fleshy, it shows feeling for beauty in form, esthetic sensualism.

Spare, depressed, it shows feeling for beauty in ideas, spirituality, estheticism.

Second Phalanx.—When long, it indicates the useful, logical and reasonable in art, the reasoning wish to attain by work. It also denotes merit, talent, originality and eccentricity.

Short, it indicates the impotence of the man who fails, all the sadder the more idealism the first phalanx denotes.

Fleshy, it indicates realistic art, the faculty for expressing ideas, and to give them practical material form.

Spare, depressed, it expresses idealistic art, a dry, succinct manner of expression, reduced to bare essentials.

Third Phalanx.—Long, it indicates material art, love for form, unmixed with thought, the desire to shine, the vanity which likes making a show, rather than pride, a hunger for riches, for advertisement, honors, decorations, especially if the phalanx be fleshy.

Short, it indicates lack of success, and want of skill in art.

Fleshy, it indicates an instinct for artistic comfort, or for comfort which pretends to art; it is the favorite sin of those who get rich quickly.

Spare, depressed, it denotes disregard of notoriety, of comfort and of wealth.

§ vii. *The Little Finger*

The little finger, or finger of Mercury, also called the "auricular" finger, because its size permits of it being easily inserted in the external ear-duct, is the finger of skill. It is also the loquacious finger, "the little finger which tells everything." It denotes intuition, eloquence, love of science, tact, good judgment in business, skill, practical knowledge in industry and commerce, cunning, the art of beating a skillful retreat, and of never being at a loss either in conversation, or in the daily difficulties of life.

Pointed

When pointed the little finger denotes natural eloquence, perspicacity, acuteness, the cunning more especially associated with whatever liking is the dominant one, according to a person's temperament and character; and aptness in understanding the occult sciences.

Conic

The conic little finger also denotes natural eloquence, cunning, perspicacity and acuteness.

Square

When square, the little finger shows reasoning in science, hence practical and logical science, the gift of clear explanation. It is the finger of the teacher; physician, physiologist, lawyer, and the business man skilled in considering matters logically and clearly. It denotes love of research and study, as well as aptitude for abstract discovery, based on logical premises.

Spatulate

This stands for movement in science, or the science of movement; for mechanics and machinery, for moving eloquence, for play-acting, and even for theft, when other signs are confirmatory. It also denotes physical address, bodily suppleness, prestidigitation and gymnastics.

The Movement of the Little Finger

The little finger is always brought into play when it is a question of doing anything that calls for skill; it then moves gracefully and helps carry out what is done. In a hand whose gestures are pleasing, the little finger in particular must stand out, must slip away a bit, curving back gracefully. Yet we must not fall into the error of pretentiousness, as shown by those who are unable to raise a glass without ostentatiously stabbing the sky with their little finger.

Short

It indicates intuition, prompt repartee, divination in science, synthetic revelation, inspiration which discounts profound study, a docile intelligence, and great aptitude of assimilation.

Very Short

It announces rapid conception and very great ability to assimilate, especially if the finger be smooth. The

intelligent person who has a little finger of this type need only turn over the pages of a book in order to discuss it in an interesting manner.

LONG

This means well-pondered study, science and "knowing how," all very necessary to worldly success.

VERY LONG

A quick wit, great facility in elocution, a gift for swift and easy repartee, a desire to learn, and in studying a science or art the faculty of studying conscientiously, seeking perfection, and relying on principle.

SUPPLE

Indicates diplomacy, politeness, skill and dexterity.

STIFF

Denotes lack of tact, arrogance, and unsociability.

SMOOTH

Reveals spontaneous intentions, often happy ones, but unsupported by reflection.

KNOTTED

Denotes reasoned science, easy eloquence, and aptitude for commercial combinations and business. The "Philosopher's knot," at the first phalanx of the little finger, inclines its owner to presentiments and divination. It also shows scientific research. The knot of materialism, indicates commercial research and skill in business interests.

SPARE

Depressed, slight, it indicates a clever and distinguished spirit, one adroit, malicious and cunning.

The Twisted or Misshapen Little Finger

The twisted or misshapen little finger, sometimes half-folded or crooked, is a sign of bad luck, or at the very least of a luck more than shifting. It is often found on the hands of very intelligent persons, who, nevertheless, have little success despite their intelligence and ability. "They challenge fate," says Desbarolles, "by the very measures by which they think to ensure success. Nevertheless, they may hold for a time the positions they lose by imprudence or the lack of solidity in the measures they take." We have often remarked this finger on ladies of the half-world who were in fashion, but whose success was only temporary, and who were abandoned by fate.

The little finger of envious people is usually misshaped, and indicates awkwardness, clumsiness and falsehood.

The Little Finger Bending Inward

Some people have a natural tendency to keep the little finger folded up within the hand. Dr. Laudouzy declares this is a sign of gout. Perhaps, but take notice that misers have little fingers which, as a rule, are very long, and at times approach deformity. Like the prudent souls that they are, in order not to call attention to the fact, and to disguise it as much as possible, they instinctively bend in and hide the extremity of the auricular.

Phalanxes of the Little Finger

First Phalanx.—Long, it indicates eloquence, love of science for science's sake, and a taste for study.

Short, it denotes intellectual laziness, especially if the finger be smooth.

Fleshy, it denotes but little acuteness, a gross spirit, stupid nastiness and the broad astuteness of the peasant.

Spare, depressed, it is a sign of tact, of delicacy of spirit, and of conversational good taste.

Second Phalanx.—Long, it denotes a reasonable and practical person, looking to the useful side of things, as regards commerce and industry.

Short, it shows want of aptitude for speculation, and may even signify loyalty when other signs permit.

Fleshy, it means that he who has such a little finger understands business, commerce and industry, and dwells on the pleasures which allow him to obtain and enjoy.

Spare, depressed, it indicates the merchant, industrial or financier, who is more at home in the theory than in the practice of his profession.

Third Phalanx.—Long, it bespeaks cunning, skill, a poorly directed eloquence, going as far as falsehood, hypocrisy and charlatanism.

Short, it denotes stupid simplicity.

Fleshy, it denotes material tastes, immodesty, lewdness, often of a solitary character, and sometimes libertinage.

Spare, depressed, it denotes a character as matter-of-fact as a row of figures, and a spirit taken up with computation.

The Little Finger With Two Phalanxes

We knew a person who had only two auricular phalanxes. The first, nailed phalanx was much longer than the other. This showed clearly that this person was absolutely minus cunning and dexterity; but that he was apt at intellectual studies and very artistic.

If on the contrary, the nailed phalanx be much shorter than the other, practical good sense, dexterity and materialism dominate the artistic sense and the intellectual faculties.

§ viii. *Length and Thickness of the Fingers*

Long Fingers

Long fingers, that is, fingers whose medial is longer than their palmar phalanx, are far less active than short and thick-set fingers. They show the analytical spirit, a love for the very least details, which they lose time to minutely analyze and describe. They like to enter into a multitude of irrelevant detail, often too charming, since they make them lose sight of the main point at issue.

Long-fingered people are spiritually far more developed than materially; they try to bring the intellect to bear on everything, and to let their own shine forth—unless their fingers are square, and knotted, which indicates the highest degree of business sense. They are vain, sensitive, always inclined to contradiction and to criticism, a criticism which embraces the most trifling details, the way a scarf is tied, the cut of clothes, one's peculiarities of gait, of attitude, etc. They have an involuntary craving for examining the clothing of others, and are analysts in every detail of life.

They are very susceptible, hold all vulgar tendencies in horror, are strict upholders of etiquette, and everywhere and always, even with those whom they know intimately, insist upon good manners and respect for good breeding.

Should you visit a long-fingered person, you should take care to be beyond reproach with regard to your dress, bearing, words and gestures; for you will be examined in detail, and no matter how intelligent the person whom you are visiting may be, they will appreciate this minute refinement which is so much to their taste, which is actually a matter of instinct in their case.

"With regard to love," says Para, "long-fingered men

seldom make good husbands, nor long-fingered women good wives. We can only advise those who like an agitated home atmosphere, and whose blood has to be stimulated by storms and wrangling to marry them." We might add: especially when their nails are short and their fingers knotted.

"Be on your guard," says Desbarolles, "against a long-fingered man, whom the 'philosopher's knot' inclines to study first causes. Studying you, he will start with some trifling detail, and will easily come to conclusions regarding you, if he has the logic indicated by length of the second phalanx of the thumb. I say be on your guard, for none of us are perfect, and it is human nature to divine our defects rather than our virtues."

The long hand, with strong knots and a large thumb, shows an excessive spirit of analysis, one subtle and quibbling, an instinct for controversy, and a love of polemics. This hand belongs especially to pettifoggers and polemic writers. Together with square fingers, which denote clarity, reason and command, they make one apt at any calling, skillful in all those practical sciences which place the actual and the positive before the ideal. American and English hands are of this type, showing that, before all else, they belong to practical and positive people. France and England manufacture gloves with exceptionally long fingers for the American market, which implies that there these fingers are common.

Long, pointed fingers denote falsehood, affectation, and a tendency to pose, unless a large head line gives a more serious turn to these frivolous characteristics.

The long-fingered lawyer has the analytical spirit; he is not quick enough summing up a case, paying too much attention to details and side-issues which he de-

velops successively at too great length, lingering over trifles and drowning in a sea of them, and wearing out judge and jury while he painfully establishes his conclusions.

The long-fingered writer loses himself in descriptions and details, to the extent of forgetting his main subject.

The long-fingered painter, too, loses himself in detail to the extent of injuring his collective effect.

Short Fingers

Short, smooth fingers, that is to say fingers shorter than the palm, are far more active than long fingers, and indicate a synthetic spirit.

Short-fingered people come to immediate decisions, they judge at a glance, and often correctly; because they judge by inspiration. They do not go into detail, and only examine a matter as a whole; it either suits or does not suit them. They are not cheap, they come straight to the point, and are easy, accommodating and straightforward in business as in love. They are but little given to criticism and contradiction unless their nails be very short.

They are brief, concise in style and mode of writing, even when their fingers are pointed; and never lose sight of the main end in view.

They are generally gifted with inspiration, and are never at a loss in serious conversation on some useful subject.

Short fingers with knots will show more reasoning power and calculation, but even then they will judge by synthesis rather than by analysis.

Short-fingered people are unaffected. Should you visit one of them with a petition to present or a business matter to propose, it is unnecessary to "dress up,"

for they would never notice it. But since they have no time to lose, present your business in a few words, and be clear, concise and brief, otherwise they will not listen to you.

The short-fingered lawyer, with his synthetic spirit, forms his judgment of a matter as a whole, at first glance. He presses straight to his goal, pleads his case without losing himself in detail, and comes quickly to his conclusion.

The short-fingered writer handles his subject thoroughly, without losing himself in descriptions, or drowning in detail.

When a painter is short-fingered, he is led to look at his work as a whole rather than in detail, which makes it easier for him to read nature's great masterpieces of light and shade.

Executive officials, such as those at the head of great banks, and big commercial and industrial enterprises, nearly all have smooth, short and square fingers.

Medium-length Fingers

Fingers of medium length, that is, those just as long as the palm, show that the material instinct and the intelligence are well balanced. They always denote a good character and a just and upright spirit.

These fingers, at one and the same time, control the collective whole and its details, the synthetic and the analytic spirit.

"Meeting people with these hands," says Para, "one may trust them without afterthought, unless they present other signs which might inspire distrust. Yet, aside from such very rare cases, since, as I have said, Nature does not contradict herself, confidence placed in people whose fingers are the exact length of their palms, will never be abused."

Large Fingers: Fat Fingers

Large fingers indicate matter dominating the intellect; they denote a massive organization, destined to heavy work, having crude and common tastes.

Fat, swollen fingers, especially at the third phalanx, denote the preponderance of sensuality, in all its forms; also idleness, love of comfort, gluttony, and a taste for sensual and voluptuous pleasure.

Slight Fingers: Thin Fingers

Fingers slight but not thin, reveal a delicate and subtle intelligence; but very often dissimulation and lack of frankness as well.

Thin fingers, especially those thin at the third phalanx, denote sobriety, and disregard for comfort; yet if they are altogether spare and thin, they show a serious nature, and one, inclining to parsimony, which may be led into avarice.

§ ix. *Smooth Fingers*

"Instinct is the power of negation."

"Smooth fingers, that is fingers without knots," says d'Arpentigny, "bear the germs of art in them. No matter how clearly defined the goal toward which their interests impel them, they will always proceed by inspiration rather than reasoning, by fancy and sentiment rather than exact knowledge."

The fingers and the whole hand, as we have already said, communicate directly with the brain by means of the nerves.

In the case of smooth fingers, the vibrations or fluids have an easy, unobstructed channel for rapid circulation, and fly directly to the brain, hence the impression made is swift, electrical, spontaneous.

Hence, all persons with smooth fingers, be they pointed, conic, square, or spatulate, are impulsive rather than reflective. They judge men and affairs by inspiration and at first sight, instinctively or intuitively, by sympathy or antipathy. They have very swift intuition, great impressionability, a powerful faculty of assimilation, exquisite sensibility, and artistic taste.

These persons feel, experience, divine by intuition; they even act on presentiment, and their first impulse is always the best, in accordance, it must be understood, with the power of their faculties. Reflection does nothing for them. They have psychic and heart intuitions which are worth more to them than the deductions of the intellect. In the case of women, particularly, their ideas follow the sequence of sentiment rather than that of reflection.

Children have smooth fingers because it is necessary for them to understand instantly, by sense of touch. There are no children with knotted hands; these knots develop later.

Smooth fingers dislike figuring; nevertheless, because of their great spontaneity, they are able to calculate very rapidly.

All light, graceful and engaging and artistic studies, and delicate work are within the power of smooth hands to do.

§ x. *Knotted Hands*

"Reason is the positive force."

The Knots and Their Influence

The knots are the outstanding articulations which connect: the first nailed phalanx with the second (the "philosopher's knot"); and the second phalanx with the third (the material knot).

The "philosopher's knot," when excessively developed, forms a species of swelling on the nailed phalanx.

In accordance with the greater or lesser development of the knots, the qualities they represent are greater or lesser (Fig. XXIV).

XXIV

Exaggeration of the fullness of the knots, as of the exterior shape of the hand, always indicates excess, and, consequently, disorder of the faculty or the instincts they represent.

People with knotted hands understand more slowly and with greater difficulty than smooth-fingered ones.

It costs them far more application, work and calculation, since the fluid in circulating between brain and fingers encounters difficulties when traversing the knotted fingers.

Smooth fingers may become knotted, but knotted fingers never grow smooth. We know persons whose fingers, at first very smooth, have become knotted at the first phalanx; others at the third, as a consequence of changes of situation and new studies, calling for a special effort of the will. Hence, if fingers and hands, the mirrors which reflect our destinies, may be modified as a consequence of particular circumstances and at the direction of the will, then destiny itself is not irrevocable, and may be modified.

As we age, the knots of the hand become more clearly marked and visible, because, growing older, we grow more settled, less credulous and more logical.

The "Philosopher's Knot"

The "philosopher's knot" indicates the struggle between thought and reason, logic, method, order in ideas, research of cause, comparison, the philosophic spirit, and independence.

D'Arpentigny defines the attractive powers of the "philosopher's knot" as follows: "You feel the need of accounting for your sensations to yourself. The secret of your own being occupies you as well as that of the origin of all things. Your beliefs, your thoughts, your opinions have not been taken by you on the word of some one else; but only after a thorough examination of their every aspect. Reason seems to you a surer guide than instinct and faith, even in the case of love."

Those who wear the "philosopher's knot" on their finger, discuss their own ideas as well as those of others;

they are combative and belligerent by nature because of their short nails, and they question all exalted merit and seek to blacken it.

They doubt everything, are confirmed sceptics, test everything and believe nothing without proof; wherein they are true disciples of Saint Thomas, the sceptical apostle, and the patron of every genuine scholar and extreme rationalist.

They have a taste for independence, are generally inclined to revolt, and are usually identified with advanced ideas in politics. They believe in nothing, but on the other hand are always mystical and superstitious. Few women have the "philosopher's knot." They rarely seek first causes, which, as a rule, however, does not prevent their divining their effects with surprising sagacity: this, no doubt, being the reason why the ancients credited them with having the spirit of prophecy.

Women writers who have the "philosopher's knot," are generally insurgent blue-stockings.

"In France, and in Paris in particular," says Desbarolles, "the 'philosopher's knot' is very common. It explains the Parisian's great need of liberty, mingled with good sense; for the square finger is often found in connection with it. His levity comes from the smooth fingers, which are also very numerous."

The Material Knot

The material knot indicates order in all things, those qualities known as practical ones, a taste for solid business which pays returns, and supplies comfort, riches and fortune.

This knot is very useful to merchants and business

men, and especially to speculators. If it be exaggerated, especially if the fingers are flat at the base, it shows moral calculation, egotism.

The "Philosopher's" and the Material Knot

The union of these two knots robs the hand of plastic beauty, but in return it gives it some very appreciable qualities: reason, realism, reflection, positivism, a taste for order, even to excess, in ideas and in things, a love of analysis and figures; but also some manias.

The knots are especially serviceable to pointed and spatulate hands, by compelling them to reason and reflect, and inclining them to be wise and reasonable.

The union of the two knots takes away taste for the fine arts, and turns the artist into an artistic speculator.

Spare and knotted fingers indicate egotism and domination.

With these knots, decisions are preceded by reflection: their possessors reason, they weigh one point and another, do nothing on chance, and refuse to act until after ripe consideration, without precipitancy, and after having gone so far as to review their own impressions.

Deep and serious studies, which call for research and calculation, as well as the heavy work which demands strength or patience, are within the scope of the knotted hands.

§ xi. *Interrelation of the Fingers*

Each finger, as we have seen, has a separate interpretation when considered individually; but this interpretation changes in their relations to each other, according to length, thickness, form, and distance one from another.

The Spacing of the Fingers

When close to one another at the base, discretion and economy are indicated.

When, on the contrary, they are wide apart, it is a sign of levity, egoism and loquacity.

Separated at the base, but rejoining each other farther up, they denote misery and poverty. This type is frequently encountered in beggars' hands.

If index and medial finger are widely spaced, when raising the hand, it is a sign of an independent mind.

When annular and little finger are widely separated, great self-confidence is indicated. The light circulating between them is an indication of a brain powerfully organized for both thought and action.

Tendencies of the Fingers

The thumb, when inclined toward the other fingers, forming a pair of tongs, denotes, as we have already seen, avarice, usury and rapacity, and when all the fingers curve inward it shows an unceremonious, avaricious and cynical disposition.

The index finger inclining toward the thumb reveals egoism, avarice, and an ambition reflexively directed.

The index inclining toward the medial finger, indicates ambition turned toward the sciences, or yielding to fate, either for better or for worse.

The medial finger inclining toward the index indicates a philosophy which does not despise the good things of this world.

The medial finger inclining toward the annular, denotes preference for study of the arts, and often a liking for notoriety.

The annular inclining toward the medial shows the ideal submitting to destiny.

The annular inclining toward the little finger, denotes art taking the advice of science.

The little finger inclining toward the annular, indicates artistic skill, or the utilization of art in business: the commercialization of art.

All the fingers: the index finger, ambition; the medial finger, study and fatality; the little finger, science, inclining toward the annular as though magically attracted to it, indicate that all the faculties incline toward art; it is a proof that art is the only thing that the owner of the hand loves and understands, and that art is his main object in life.

All the fingers when they turn back on the back of the hand indicate skill, ability and cunning, and, when they are curved backward, pose, mannerisms, and eccentricity.

Regarding Fingers Projecting and Drawn Back

According as a finger may be advanced before, or drawn back from another, it either denotes dominatory tendencies as regards the others, or the reverse.

When the index finger projects, according to Desbarolles, ambition and religion will dominate life.

If it be the medial finger, fatality will dominate.

If it be the annular, then art or wealth will come before all else.

If the annular and little finger are advanced or project before the medial, art and science will triumph over fatality.

If, on the contrary, the index finger is drawn back, it indicates the abandonment of ambition.

And so on for the other fingers.

Regarding the Length of the Fingers as Compared with Each Other

When the index finger is longer than the annular, it indicates pride, and a greater liking for pleasure, comfort and show than for art.

When, on the contrary, the annular is longer than the index finger, it is a sign of a taste for the arts, or that a taste for the arts is stronger than ambition, appetite for wealth, and the desire to shine. Then the medial finger inclines toward the annular, as though magnetically drawn to it. This type of finger is not only met with in the case of nearly all gifted artists, but even in that of people merely caring for the arts and drawn to them.

When the annular is as long, or nearly as long as the medial finger, it is an infallible sign of a love of play, or at least, of hazardous adventures, especially with a very delicate head-line rising toward the mount of Mercury. Persons bearing these signs are fond of adventurous voyages, a wandering life, dangerous or at any rate audacious enterprises, risks, and games of chance of every kind.

§ xii. *Sense of Touch—The Drop of Water*

The sense of touch resides at the extremity of the fingers, on the side of their palmar face: in this place the palmar skin offers a range of slight eminences which may be observed by the naked eye, and which are arranged in concentric lines. It is in these eminences, known as *papillæ,* that the specifically tactile nerve-filaments end; and it is owing to them that we can feel and recognize the form, size and various qualities of things. Idiots have no outstanding fingertips, and hence no sensitive *papillæ.*

The "drop of water" is the protuberance found at the fingertips, in which dwells an exquisite sense of touch, and naturally, the more sensitive *papillæ* it has, the more the action of its *papillæ* makes itself felt. The "drop of water" indicates sensuality, love of beauty and, at times, egotism; and bestows on artists who create in the plastic arts the gift of execution and manual skill, as well as emphasizing their dominant aptitude.

CHAPTER V

A GENERAL OBSERVATION REGARDING INDIVIDUAL INTERPRETATIONS

"Above all, be on your guard against one thing: too great haste to come to a conclusion. Be your own adversary, a vigilant and tenacious one. Always remember to try and find yourself in the wrong."—LETTER OF PASTEUR TO DR. P. GIBIER.

LET it be understood, once and for all, that the interpretations which we have given singly and individually for the fingers, the hands, the lines, and the accidental signs, are nearly always softened, attenuated or emphasized, corrected or modified by the shape of the thumb, or the presence of the "philosopher's knot," and the material knot, and by certain special modifying signs; and also by the influence of ancestral hereditary signs, and the mounts, which influence defects, qualities, tendencies and instincts.

These individual interpretations, therefore, should be held in abeyance until a complete examination of the hand has been made. For, just as in nature all acorns do not grow into oaks, nor all germs fructify—those which are evil, and of which one may rid one's self, being extirpated before maturity in order that they will not interfere with the development of the good ones—so in man's case, all signs do not realize what they foretell, since they are susceptible to change and modification, as we have already explained.

Hence, we again repeat, the trend of the soul's development, one's natural instincts, tendencies and character may be fought against by means of education, training,

hygiene, habit, effort and, above all, by will power, the greatest motive force and the most powerful magic man has at his disposal to attain any definite goal.

The chirological signs merely indicate the impulsions to which the person whose hand is under examination is subjected; but these signs do not specify the changes which may occur, especially in the case of a very impulsive or very self-willed person.

One should always remember the story told of Socrates, who, accused of having all vices, replied to his protesting disciples: "The man was right. I had a passionate inclination toward viciousness, but my will power has broken all those impulses." Therefore, it is only with the greatest circumspection, and after having laid under contribution all the factors susceptible of making matters clear to us that we may conjecture and diagnose with certainty.

CHAPTER VI

THE HANDS

§ i. *The Tendencies Peculiar to Each Type of Hand*

HANDS may be divided into four very distinct types: pointed hands, or hands with pointed fingers; square hands, or hands with square fingers; conic hands, or hands with conic fingers; and spatulate hands, or hands with spatulate fingers.

By means of the nerves, the hands communicate directly with the brain, and if the vibration or the vital fluid which puts them in touch with each other is hindered by no obstacle, transmission is immediate and the impression made a spontaneous one.

Under such conditions pointed fingers offer an easy and unhindered channel of communication, and, in this sense, may be compared to the magnetized tips of conducting-rods, drawing in and casting off the electric fluid with ease, and hence taking in and throwing out the ideas surrounding them, in the same manner. Thus we have the inspirations, the illuminations, the inventions which leap from pointed fingers, and are responsible for dreamers, poets and inventors.

Square fingers, by reason of their broad shape, though they do not stop the fluid, suspend it, giving reason an opportunity to weigh and to grasp these inspirations. When these fingers wish to have ideas, they must give birth to them themselves. This mental labor, this tension

of the intellect, compels them to reflect, but at the same time endows them with reasoning power.

Spatulate fingers, which are the most heavily burdened with matter, offer a still greater obstacle to the transmission of fluid. Here it is not alone a case of reason enlightening them; but matter, above all, dominates thought, and hence the instinct for action and movement controls.

Since each type of hand declares with invincible persistence those tendencies which are proper to it, we may say:

Pointed hands: Intuition, the arts, ideas, theories. (Inventors.)

Square hands: Reason, study, organization, the trend to perfect practicability. (Those who turn to and act.)

Spatulate hands: Instinct, appreciation, labor, putting into effect. (Those who put things into effect.)

With regard to conic hands, they have numerous aptitudes, save the mathematical ones.

Humanity in general, according to the shape of the hands, may be classified in two great categories:

Pointed hands: The inventive and poetic natures.

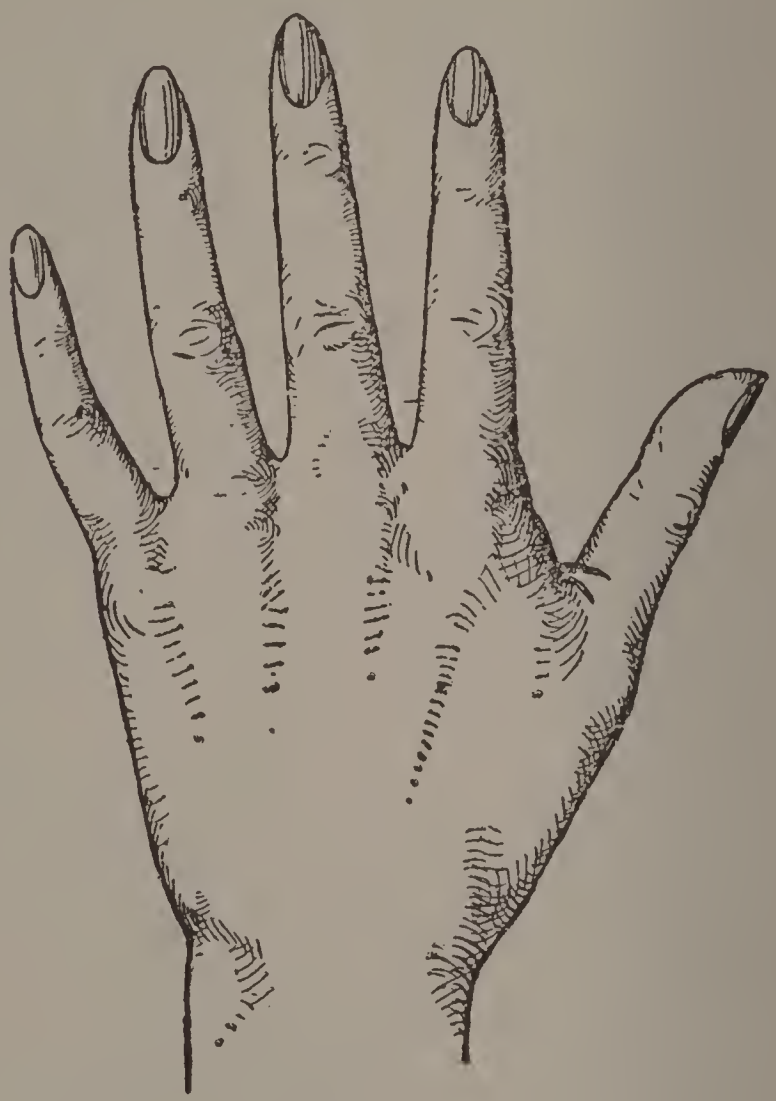
Hands not pointed: The positive natures.

§ ii. *The Pointed Hand*

The pointed hand is the hand of intuition, of imagination, the hand artistic and psychic, the hand of ideal philosophy and of the aristocrat of taste and ideas, not the aristocrat by birth; for the genuine blue-blooded hand, which commands and directs, is at times square, in nearly all cases conic, but rarely pointed, especially in men.

This good-looking hand with medium-sized palm, smooth fingers, and rosy, almond-shaped nails, possesses

really seductive and brilliant qualities. Yet it is not at all equipped for the struggle of life. It entirely lacks a sense of order, reason and logic, consequence in thought, and even, very often, moral sense. It lives out-



XXV

side the real world, completely ignorant of the material interests and practical meaning of life (Fig. XXV).

To think of material things, to reason, act, make an effort, represents the greatest of hardships to this type of hand. It stands for laziness incarnate, and takes pleasure in doing nothing. Hence among many very

intelligent people with pointed hands, but few succeed in making something of themselves; they are clever at everything, yet rarely bring any matter to a satisfactory termination.

Intuitive, impulsive, impressionable and sensitive, this hand only reasons with the heart. It often divines what it does not know; passes from the maddest gaiety to the most profound discouragement, and yields easily to the good or evil influence of environment or example.

Tending to exaggerate, it distorts the truth, lies unconsciously, and mistakes its dreams for realities.

Its uncommonly lively and romantic imagination, exuberant, always bubbling over, is ceaselessly active and has an intoxicating influence. Its ideas wander; its mind is ebullient: it passes its time in meditation, contemplation and revery. And what are its dreams? Day-dreams! It has a passion for contemplation, idealism, the supernatural.

It has elegance, taste, a feeling for beauty and grace in adornment. All that it wears, and all its surroundings are in harmony. Whatever it makes, chooses, buys and wears is *chic* and distinguished.

It is the hand of the born artist, with an understanding for all arts, and clever at all of them. It is fond of literature, poetry, all that is beautiful and inspired with poesy as regards the mind, the soul and the heart. It is a delightful conversationlist, and a most charming and agreeable *raconteur*.

Coquetry is one of its cherished lesser sins.

Loving, affectionate, sentimental, passionate, even ardently inclined to pleasure of every sort, it is sensible to flattery, and delights in change and flirtation; but it is inconstant, faithless, fickle; changeable and capricious in its affections and in its friendships as in its loves.

Hence this hand, in nearly every case, shows well-marked signs of illicit unions and adultery.

The pointed hand is the hand of the great lovers, of the lovers who charm and seduce, of admirable and showy mistresses; but in marriage it is a sign of viciousness.

This hand likes to act according to its own free will, it has an absolute need of liberty, independence and love.

If the pointed hand wants peace in its home life, it will do well to marry a conic hand which, above all others, is the hand of conciliation.

The "philosopher's knot" and the material knot lend order, wisdom and moderation to this hand; yet even with a large line of the head and long fingers, they cannot give it complete stability.

The Idle, Voluptuous and Pleasure-Loving Hand

It is among the pointed hands that we encounter the essentially idle voluptuous and pleasure-loving one, the hand of those who wish to enjoy, of the women irresistibly attracted by the lure of amusement; the voluptuously indolent women of the *demi-monde,* ardently desiring every kind of sensual pleasure, always in search of new sensations, which they love, and which they sample with delight.

This pointed hand, which is among the handsomest known, is plump, as though creased along its back with pretty little dimples.

Its skin is white, a dull white. It seems never to soil, does not redden in the air, and appears insensible alike to the influence of heat and cold. It denotes egotism, insensibility and hard-heartedness.

Its mount of Venus is well-developed and lined, its powerful, fleshy palm indicating sensual and material appetites.

The thumb, as a rule very short, indicates lack of will power and utter absence of logic.

The fingers, smooth and pointed, without knots, and filled out at their base (the seat of material pleasure), reveal an intuitive nature, impressionable, and inclined to make mistakes; since the short thumb precludes will power, resolution, logic and reasoning.

Since this hand is unprovided with any check which might moderate its tendencies and instincts, it is bound to be fatally and irresistibly drawn into the whirlpool of its own insatiable desires and passions, and material and voluptuous appetites.

The woman with an idle, voluptuous and pleasure-loving hand is especially dangerous when, instead of a short thumb, she has a large one or one of normal length; that is to say when she has will power, tenacity and reasoning ability. For, if she then takes possession of a weak man, devoid of energy, she absorbs, magnetizes and destroys him. He becomes her prey, and she may lead him into ruin and even into dishonor.

Disposition of the Pointed Hand

The Smooth, Pointed Hand.—The smooth, pointed hand is that of the poet, artist and inventor—apt at inspiration and divination; it will love the fine arts because it has a taste for form and elegance.

It will incline to the side of romance as long as it lives, and will never choose truth or nature as a guide. This hand will not live the material life; it will have good taste developed to an excessive degree, and while believing in its own sincerity and in the truth, will always dress and alter the latter. It will have ideas which it will be unable to put into practice.

The Pointed Hand with "Philosopher's Knot."—Those whose pointed hands have a "philosopher's knot," are

condemned to a perpetual struggle between inspiration and analysis, between inspirational art and calculated art, between religious tendencies and the spirit of controversy which, in its need of independence, tends to create a religion of its own for itself.

This knot in the pointed hand gives us Utopians with nebulous ideas, who, so long as they are not powerful, are inoffensive beings, dreamers or supermen of thought. Yet, when by some mischance they come into power, they may become dangerous, and turn into monsters without belief or reason, entirely at the mercy of their impressions at the moment, and their own wish and will.

The Pointed Hand with the "Philosopher's" and the Material Knot.—The pointed hand with both the "philosopher's" and the material knot loses many of its tendencies because of the counteracting influence these two knots have upon it.

It will have artistic aspirations, ceaselessly stifled by calculation and positivism; yet, since no organ ever loses its rights and qualities, it will add invention to calculation.

This hand will make discoveries which it can outline itself, but which will have to be perfected by the square hand, and put into play by the spatulate, knotted hand with a firm, hard palm.

A List of Names of Famous "Pointed Hands"

In politics: Robespierre. In painting: Raphael, Perugino, Fiesole, Correggio, Antonio de la Gandara, and the imaginative painters.

In poetry and literature: Milton, Shakespeare, Schiller, Goethe, Swedenborg, Chateaubriand, Musset, Alexander Dumas the elder, George Sand and Victor Hugo.

Victor Hugo, that genial French poet, had smooth and

pointed fingers in the full flush of his creative career. Only later did his fingers grow conic and knotted; did the "philosopher's knot" make its appearance, and the material knot develop.

This is something which frequently happens, and which we have observed in the case of a number of people whom we have long known and watched. Time, age and the kind of intellectual work done may call forth the "philosopher's" and the material knot on the fingers, and their extremities may also change: the pointed finger may turn conic, the conic finger square, and the square finger slightly spatulate; but knotted fingers never grow smooth, nor spatulate fingers square, nor conic fingers pointed. It is easier to grow material than it is to progress from the material to the ideal.

§ iii. *The Square Hand*

The square hand is that of reason and command. It stands, first of all, for right and duty, and its device might be expressed by the famous: "God and my right."

The pointed hand, as we have said, emits theories and ideas, and makes inventions which it does not know how to handle. The square hand takes them up, organizes, perfects and regularizes them, and puts them in shape to be used. That is its rôle. It is the hand of the engineer, of the administrator, of the teacher, of the student, of the practical thinker and the popularizer.

Nature has endowed this hand with qualities of serious value, above all useful ones, since it possesses thought, reflection, the spirit of justice, order and good conduct, a love for the right, sense of duty, clear perception, and truthfulness (Fig. XXVI).

The person with a square hand is a good philosopher, without illusions, looking existence straight in the face,

self-possessed, and not intimidated by the struggle of life.

Before all positive, practical, deductive, and methodical, he cultivates reason and order in his ideas and in matters in general, is active and not afraid of work. He

XXVI

is strict with regard to rules, forms, conventions and discipline.

He has no romantic imagination, no idle day-dreams; he is altogether genuine and actual. He prefers science, politics and philosophy to literature.

He has little individual initiative; his conceptions are

slowly, but clearly and surely, arrived at; and when he has come to a decision, nothing can stop him.

He is authoritative and likes to command, does not suffer or yield himself to any influence, and is absolutely his own master.

He is aware of his worth, of his rights and of his duties. He holds injustice in horror, is fond of all that is just and right, and jealous of his freedom and independence.

He says what he thinks frankly and openly, and expects others to tell him the truth.

Should you need to talk to him, to take up any matter at all with him, it would be well, if you want him to hear you to the end, to be exact at your appointment, and then speak clearly and frankly, and precisely as well as concisely, for he never has time to lose.

According to Desbarolles, very square fingers, seeking exact justice before all else, insist on eating whatever they may have paid for, even though they cannot down it, they want every dish for which they pay delivered to them, and in evidence on the table. It is their right, and they insist upon it. At times they make themselves ill rather than lose that for which they have already paid. They demand that an agreement be carried out to the letter, especially if they show the ancestral signatures of Mars and Saturn, which indicate contempt for opinion.

Too square fingers are at times a drawback in real life, since exaggerating the spirit of justice, and their estimate of their own value and their rights, they avoid taking any steps which might look like currying favor, and are thus placed at a disadvantage and in a position of inferiority as regards all their less scrupulous competitors and adversaries.

Square fingers are a strong counteractant for too vivid

an imagination. In fact, even with a head-line descending toward the mount of the Moon, and lined in addition, which indicates an exuberant imagination, a man may dominate this mystic, imaginative effervescence, and profit by it; it is even a good conformation in the case of the poet or artist, especially with a good line of the sun (line of Apollo).

Square hands with the "philosopher's" and material knot belong to a person who wants to do too well, who overpasses the mark, who pushed reasoning to argument's most subtle excess, and has a mania for order. Hence he is insupportable, fidgety, eccentric, and nearly always avaricious.

D'Arpentigny has drawn a pen picture of Guizot the historian and statesman, who had square hands with large knots, for us:

"He is one of those retrospective spirits whose lamp throws all its rays backward. They lose themselves in those details which demand the secrets of the living from the dead, and for whom the past hides the present. Brought up in academic circles, he has their conceit and pedantry. Two things are antipathetic to him: war, because it casts into the shade all talkers sterile in deeds (seeing that the square fingers are not those of men of action, and action must be left to the spatulate fingers), and the people, since he was not able to impress them as being a great man merely because his intelligence was great."

Disposition of the Square Hand

The Smooth, Square Hand.—The man with a smooth, square, well-proportioned hand will be a strong man; he will have a liking for the moral, political, social and philosophic sciences.

He will cherish the arts, because of his smooth fingers; but those arts based on nature and truth, rather than on the imagination, because his fingers are square.

He will appreciate literary form, rhythm, symmetry and arrangement.

His opinions will be just rather than great. He will have a gift for business, positive ideas, and a sense of conduct.

In his investigations he will show but little enthusiasm, because of the instinct for reason indicated by his square fingers; yet their smoothness will give him inspiration, and this inspiration will always be accompanied by reason. And, passing from cause to effect, he will discover by deduction from consequences what the man with pointed fingers invents by inspiration.

There are more square hands than spatulate hands in France, that is to say, more brains organized for the theories of science than adapted to carrying them out.

The Square Hand with the "Philosopher's" Knot.—The square-handed man with a "philosopher's" knot maintains all tendencies toward exactitude: he sees justly but coldly; he can always support himself by reasoning. He will reason about everything, art included, will see life clearly, and above all the true and the useful.

His love of independence will lead him to fight and revolt against all who seem to him to be unjust, extreme, or exceeding what has been generally agreed upon as reasonable.

Square Hands with the "Philosopher's" and the Material Knot.—The square-handed man with both the "philosopher's" and the material knot will be fond of: science, study, history, botany, archeology; and he will excel in jurisprudence, grammar, arithmetic, calculus, mathematics and agriculture.

He will be clever at all the practical sciences and all trades, and will always prefer the real and positive to the ideal. He will make an excellent cashier, one excessively orderly, meticulously arranging and labeling everything, and fanatically obedient to rule and usage, whose symmetry he will admire.

When composers of serious music and mathematicians have this square hand with the "philosopher's" and the material knot, they can only attain success by the aid of calculation. In order to tell them apart the line of the sun or of Apollo, which is more strongly marked in the case of the artists than in that of mathematicians, must be consulted.

Some Famous "Square-Hands"

In literature: Boileau, Voltaire, Proudhon, Alexander Dumas the younger, Paul Hervieu.

As statesmen: Louis XIV, Vauban, Turenne, Guizot, Fallières, Clemenceau.

In painting and sculpure: Holbein, Albrecht Dürer, Le Poussin, Leopold Robert, Corot, Antonin Mercier, Rodin the Master, all true painters and sculptors.

On the stage: Frédéric Lemaître, Got, Leloir, Mmes. Rachel, Adelina Patti, Marie Laurent, Emma Calvé, Andral, Mégard, Marthe Mellot, Sara Bernhardt.

§ iv. *The Conic Hand*

The conic hand is the hand of intuition and of reason, the philosophic hand. As a type it is akin to the pointed and the square hand, whose qualities it shares without sharing its defects. The conic hand has less order, less perseverance and slowness, less affection, less need of truth than the square hand, and it also has a less lively intuition and a less exuberant imagination than the

pointed hand; yet it unites the qualities of both types by mixing intuition and imagination with reason.

This hand is marvelously lucky and well endowed from the point of view of its tendencies. It is met with in persons of the greatest merit; which by no means implies that the conic hand is necessarily that of a genius.

XXVII

Assuredly not; nevertheless, its abilities are very varied, and aside from pure mathematics, it has all the chances of success in its favor, given hard work and perseverance (Fig. XXVII).

Intelligent, witty, philosophical, positive and methodical, the man with a conic hand has a sense of beauty,

of plasticity; he appreciates the arts, literature and poetry, and takes an interest in everything.

Headstrong, yet not obstinate, he is the first to admit himself mistaken if the occasion warrant, a notably rare quality.

Kindly, well disposed, of a rather easy character, he makes friends, takes pleasure in doing favors, obliging people, and making charitable gifts.

Full of indulgence for the faults of one person, he is able to recognize the virtues of another.

He has a horror for discord and discussion, wishing to see good understanding and harmony only reign around him, hence he is often found in the rôle of the mediator and conciliator. The presence of conic hands in a gathering is always a sign of union and harmony.

A friend of order, of well-being and comfort, he is entirely competent to manage his home and his business, to balance his budget and steer his ship with skill and dexterity.

Gay, tender, affectionate and sentimental, his nature is one that does not age, and he remains young in character, spirit, heart and temperament.

Disposition of the Conic Hand

The conic hand, representing the happy medium between the pointed and the square hand, drawing its qualities and defects from the one and the other, will vary greatly in disposition, and if it have good lines, it may make its own choice of the career that will best suit it, taking into account, of course, the smooth or knotted fingers, which denote different tendencies.

All hands which show the "philosopher's" knot are fond of algebra and geometry; smooth fingers have no fondness for figures.

Some Famous "Conic Hands"

We give the names of some well-known characters with conic fingers, as follows:

In literature and poetry: Molière, Regnard, La Fontaine, J.-J. Rousseau, Lamartine, Janin, Émile Angier, Catulle Mendès, Sully-Prudhomme.

In the sciences: Berthelot.

In painting: Horace-Vernet, Delaroche, Meissonier, Diaz, Gérôme.

On the stage: The two Coquelins, Mmes. Déjazet Galli-Marié, Bartet, Jane Granier, Réjane, Roger-Miclos, Aïno-Ackté, Berthe Bady, Arlette Dorgère, Duse, Suzanne Demoy, Felyne, Lender, Lantelme, Simone, Georgette Leblanc-Maeterlinck, Andrée Méry, Prince, Marthe Regnier, Robine, Second Weber, Cécile Sorel, Miss Loie Fuller.

In politics: Paul Deschanel.

§ v. *The Spatulate Hand*

The spatulate hand is the hand of instinct, the hand of action at any cost, which sees and puts movement into everything (Fig. XXVIII).

"The spatulate hand," says d'Arpentigny, "is beyond doubt a native of those zones where climatic rigor and relative sterility of soil make locomotion more obligatory than in the south, and where the weakness of man is protected by action, movement and the practice of the arts.

"Resolute rather than resigned, the spatulate hand, in order to struggle against physical obstacles, has resources unknown to the conic hands. These last, contemplative rather than active, prefer, especially in the south, the ills of nature to the hardships of labor.

"The self-confidence of men with spatulate hands is extreme.

"Their aim is abundance not, as in the case of elementary hands, the merely essential.

"They possess an instinctive feeling for the positive

XXVIII

in life; and they dominate the world of matter and material interests by reason of the natural intelligence which is their heritage.

"Devoted to manual labor, to action, and gifted, in consequence, with active rather than delicate senses, it is easier for them to be constant in love than it is for

those whose hearts turn to the poetic, and who are influenced by youth and by beauty's lodestone of charm rather than by duty and habit.

"The great travellers, the great navigators, the great hunters, from Nimrod to Hippolyte and 'Leather Stocking,' have all been celebrated for their continence."

In Brittany, the spatulate is the dominant form of finger, and herewith follows the delightful portrait he draws of the Breton hands:

"Encumbered with broken-down retainers and importunate dogs, the dwelling-places of the lesser Breton nobility exhale, as at the time of Duguesclin, a permanent odor of cattle and manure.

"As far removed from original thought as a Chinese painter is from the laws of perspective, beyond his comprehension, this nobility, which, I believe, is ancient, which limps, brags, is at home as regards all that concerns strong-backed nags and thick-set terriers, and knows nothing else, has spatulate hands."

This portrait of the spatulate hand is an admirable one, and absolutely exact.

In fact, the person with a spatulate hand has the gift of utilitarian activities; but there is nothing reflective about him; he is altogether impulsive. He has illimitable self-confidence, and this often destroys him. Nothing, no matter how marvellous, astonishes him; but he has ingrained respect for strength, admires all its products, and never fails to go into ecstasies before obelisks and carved or uncarved monoliths, whose quarrying, transportation and setting up rouse in him thoughts of physical effort. And he admires great works or triumphs of industrial mechanism which are to his liking and please his spirit.

Tiresome, egotistical, practical, but unpoetic; more of

an artisan than an artist, vain and haughty, he has no doubts regarding anything he does, and remains convinced that he does it better than others. If he be an artist, he shrinks from nothing, and is audacity and activity personified.

In the North, where spatulate and square hands predominate, the artist is effaced by the artisan. In Italy, in Spain, and even in France, the artisan is effaced by the artist. In the North there is greater opulence than luxury; while in the South there is greater luxury than opulence.

A glutton rather than an epicure, dainty dishes are a matter of indifference to the man with spatulate fingers. He is fond of opulence, likes to let people know that he is wealthy, but does not appreciate luxury.

His need of movement, exertion and action, drive him to lead an outdoor life and to indulge in physical exercise, and lead him to look upon a sedentary life and office-work with holy horror.

But little inclined to arrangement, he compromises between order and the appearance of order; puts things in their place when he has the time, and prompted mainly by his fondness and need of movement.

Very independent in temperament and character, he dreams only of liberty—for himself—wants to do as he chooses, and is always ready to rebel against any kind of authority. If, with his disposition, he also has a long and large thumb, he becomes the anarchist, conspirator and revolutionary of every epoch.

When his hand is hard, very spatulate and smooth, he will be a tyrant as regards activity and movement, a fanatic of positivist science, full of doubt, mobility, and excessive independence—but always on his own account.

Whenever he has an opportunity, he will give evidence of his spirit of revolt and rebellion; will act in person;

throw himself bodily into the scuffle, appear where the blows fall thickest and the rioting is most intense. He will be the man of action.

When, on the contrary, the hand is soft, very spatulate, and smooth, it will denote a mystic, an Utopian. The activity of the spatula is then directed toward the brain, since the soft hand (idleness) makes the body inactive. He, too, will be an independent, a rebel in theory, above all—and in society these are the most dangerous of individuals. He will remain comfortably installed in his study, sitting at ease in his arm-chair, while he writes incendiary pages, or he will attend committee-meetings and public rallies, and frequent saloons and bars, creating disturbances by means of his speeches and writings, driving others to revolt, setting them in motion, and only taking part as a spectator in the movement he has unchained.

The spatulate hand is subject to attacks of spleen; it has its moments of despair, often causeless, its black imaginings and thoughts of suicide.

The spatulate hand with short nails has the spirit of contradiction and teasing developed in the highest degree: it detracts where others praise, and praises where others detract, and this, very often, quite indifferent to the fact that it is contradicting itself.

The spatulate hand, like the pointed hand, derives great benefit from the "philosopher's" and the material knot, which compel it to reflect and reason before acting.

Disposition of the Spatulate Hand

The Hard and Smooth Spatulate Hand.—The man with a hard, smooth, spatulate hand always looks at the practical and useful side of things. He is skilled in business, and is born dexterous, acquiring knowledge later.

He has an instinctive understanding of life as it is, an imperious need of movement, activity, bodily agitation, locomotion, and is almost always engaged in some material occupation.

He is a lover of all forms of violent exercise, and of all sports: fencing, the chase, riding, autoing, aviation. He is a tireless walker, eating up the miles, fond of mountain climbing, voyages, exploration. He approves of all means of locomotion, and goes—on the earth, in the water, through the sky—wherever the action of the body carries out in practice the works of the mind.

He dreads neither rain, snow, heat nor cold, gallantly supporting fatigue and privation with a good grace. He lies down on the ground without complaint, and rests from one labor by beginning another, for he cannot stay idle.

He has a talent for calculation, for the mechanical arts, administration, law, the positive above all else. Hence his characteristic aptitudes lead him toward all that represents activity and movement; the mechanical and industrial arts, navigation, war, commerce and agriculture.

Because of his smooth fingers, he will have passion, inspiration, instinct. He will love movement and introduce it in everything; in his style, his ideas, his art, be it painting, music or literature. He will be a historian of wars, a composer of military marches, a painter of battle scenes. His will be the art which moves and expresses itself by voice and gesture; but his works will shine rather by reason of their skill than by their soulfulness.

Soft, Spatulate Hand.—The person with a soft, spatulate hand, especially with a "philosopher's" knot, has a very active imagination, makes many plans, and is inclined toward the marvellous, and toward self-deception. He is indolent, bodily, because of his soft hand; yet since

the spatulate instinct exists despite this, and gives him a liking for movement, he will be fond of spectacles involving action, of noise and conversation. Hence, he will take pleasure in finding a comfortable place wherever something is going on, at festivals and fairs, taking satisfaction in seeing others parade, move about, work, and tire themselves. He is a profound egotist, and might well sing:

"'Tis sweet to not do anything
While 'round us all are laboring."

He likes to travel, but dreads fatigue, and, if he cannot secure a comfortable carriage, auto, or sleeping-coach, prefers to remain at home. He appreciates canoeing when others row; and he takes pleasure in reading about great voyages, whose heroes have the most startling adventures, feverishly following the course of the intrepid explorers who traverse oceans of ice and torrid deserts in the midst of terrific dangers, braving savage tribes, undergoing privations of every kind, and running the gauntlet of the most extraordinary perils.

The Spatulate Hand with the "Philosopher's" Knot.—The person whose spatulate hand bears the "philosopher's" knot examines facts, practical ideas, politics and religion. His love of independence betrays itself in movement, and in every other way. He repudiates all that is not positive and comfortable. He regards expansiveness and tenderness with suspicion, and sentiment plays but a small part in his life.

If he be an artist, his art is instinct with movement and realism.

He is ambitious and everything arouses the mistrust of his reasoning and positive intellect.

"At the beginning of Protestantism," says Desbarolles, "the spatulate finger with 'philosopher's' knots were, by

reason of the knots, inclined to doubt; and because of the spatulas, which urged them to movement, were made inclined to embrace a new faith. The revocation of the Edict of Nantes, in driving them into exile, robbed France of her most distinguished mechanicians and scholars. England was able to attract them and profit by so doing."

The Hard Spatulate Hand with the "Philosopher's" and the Material Knot.—The person with a hard, spatulate hand, with both the "philosopher's" and the material knot, will merge reason and realism. He will cultivate physical strength and the genius of calculation and, in consequence of his fondness for movement and those of the exact sciences capable of practical application, will be an engineer, a mechanician. He will give movement and life to machines and cause them to function; he will invent mechanisms, utilize steam, air, water, electricity, will set autos rolling and airplanes flying. He will be found everywhere—on the earth, on the sea and in the air, where he can expend his energy and set to work what has been brought forth by his mind.

He will have an innate sense for all tangible things, an intuitive knowledge of life as it is, for the practical, useful and physically perceptible side of the science of matter. He will like the natural and experimental sciences, the physical arts, administration and the law.

Among those with spatulate fingers of this type were: Napoleon III, Lamennais, Fernand Labori.

Among painters: Rubens, Rembrandt, Jordaens, Bouguereau.

On the stage: Faure, of the *Opéra,* and Antoine.

§ vi. *The Mixed Hand*

The mixed hand is that in which the shape of the fingers is not regular, that is to say, in which one or two

fingers are shaped differently from the others. When such is the case, the finger or fingers in question always have the particular meaning which is their specific attribute, and which we know, having already studied it.

§ vii. *The Elementary Hand*

This hand is one we meet with in country districts, and deserves mention. It has obtuse, thick, massive fingers,

XXIX.

of approximately the same size at their extremities and at their base. They indicate a nature in which instinct dominates the intellect. Such a hand is rarely capable of adroitness or delicacy (Fig. XXIX).

This hand, which d'Arpentigny calls the *elementary* hand, has: "large fingers, devoid of suppleness, a truncated thumb, often turned back and a palm (and this is

its most striking and characteristic sign) of excessive breadth, thickness and hardness.

"These elementary hands, in Europe, are meant for toil, for the care of stables, and the long succession of hard tasks for which the confused insight of instinct suffices. They are meant for war, so long as no question of personal prowess is involved; for colonization, so long as it is merely a matter of mechanically watering a foreign soil with their sweat.

"They are governed by custom, and they have more habits than they have passions. Enthusiasms are unknown to them, for these elementary hands denote heavy and indolent senses, a slow imagination, an inert soul, and profound indifference.

"Among the Laplanders, they are greatly in the majority, and escape the ills of the polar regions through sheer inertia.

"Organs insensitive to such a degree can only transmit imperfect ideas to the brain. The visible man is no more than the image of the man invisible; as is the body, so is the soul, and *vice versa.*"

As insensible to kindness as to severity, to oppression as to independence, this elementary hand tends toward fatalism, absolutism, superstition, to all simple and narrow beliefs.

These natures, controlled by instinct, cannot get anywhere unless it be under the guidance of a master. Left to their own resources, they have little initiative, idly cowering down in their misery, or, if they have some material resources, abandoning themselves to drunkenness, and sinking to the level of brutes.

People with elementary hands easily permit themselves to be mastered, and when they come under the guidance of ambitious and opportunist characters, may become in-

struments for the gratification of their ambitions and passions.

To keep them in the right path, they should receive a serious education, acquire the habit of working, and be controlled by a strong yet supple hand in order to prevent their becoming disorderly.

CHAPTER VII

THE MOUNTS

THE mounts are those protuberances, more or less accentuated, which may be seen at the root of the fingers, and at the percussion of the hand, whose development is varied in the case of each individual. The percussion is that side of the hand opposite the thumb, which is used in striking a blow with the fist (*percutio*—I strike).

These mounts, seven in number, are (Fig. XXX):

The mount of Jupiter, or of the index;

The mount of Saturn, or of the medial;

The mount of the sun (or Apollo) or of the annular;

The mount of Mercury, or of the Auricular;

The mount of Mars (in the middle of the percussion);

The mount of the Moon (at the base of the percussion);

The mount of Venus, or of the thumb.

The names given these mounts, so far as we are concerned, are only allegorical names, descriptive labels, having nothing in common with astrology or the occult.

§ i. *General Observations on the Mounts*

The mounts placed at the root of the fingers sum up the aptitudes and instincts inherent in each of the fingers; they serve as their syntheses. It is, in a measure, from the mounts that the fingers derive their individual character, their properties and their forces, just as the plants

draw their special virtues and strength from their life-root.

In the mounts and on the nerves found in them, there is a larger or smaller aggregation of Pacinian corpuscles,

XXX

which serve as the power-condensers of the hand's innervation, and act as so many electrical power- and storage-batteries.

When the mounts are prominent, they invariably indi-

cate activity, superabundance, and, at times, even a plethora of electricity and vital vigor.

The more or less pronounced projections or elevations of the mounts announce a greater or lesser degree of power in the qualities and instincts attributed to them.

When the mounts are raised and extended in height or in breadth, favorable qualities and propensities are indicated; but when they are gathered up, forming bold projections and sometimes actual peaks, then a superabundance of intelligence and a genuine aptitude for some art, some definite science, or some transcendant taste or liking, and even very characteristic passions are indicated.

Mounts which are found just where they should be, full and united, indicate that qualities attributed to them are present.

Flat mounts disclose a vegetative existence, a lack of aptitudes, a relative absence of passions, a want of strength; since the mounts are the reservoirs of propulsive power. Yet we must not forget that true force is gentle, and that weakness is very often violent.

Slightly depressed mounts indicate a being without passion or intelligence.

Hollow mounts indicate the opposite of aptitudes; they show the defects of their corresponding qualities, and if they are covered with spots, denote want of good luck. Persons of the lower orders in particular, and who are not likely to rise higher, are apt to have hollow mounts. A hollow hand is always an indication of much bad luck.

Mounts only indifferently developed reveal aptitudes of little importance.

Mounts developed without excess reveal the aptitudes in all their perfections; they belong to the best-balanced natures.

Highly developed mounts indicate an excess of the aptitudes proper to each mount, and excess, even in virtue, is disorder. There is sometimes but a hairs-breadth between genius and madness. A genius is a being endowed with exuberant faculties or greater passions who has the strength and energy needed to subordinate them to his reason and will. A fool is at times a superior being who has been unable to direct his faculties and subordinate them to his sane reason.

Excessively large mounts, especially if they show great radiation, i.e., if they are covered with lines, predispose to sickness and always indicate it.

Rays on the mounts lend even those of only medium development, and those which are flat, a nervous energy greater than if they were excellently well developed; yet in this case, the lines must be ascending ones.

A vehemently marked mount may attract a neighboring one and form one elevation with it, and in this case we must before all take into consideration the influence of the mount which attracts and predominates.

When one mount is the strongest, and throws all the others into the shade by its relative development, it will dominate the individuality, regulate life; yet there will be no danger if the other mounts are reasonably well proportioned. In the opposite case, they become, in a manner, the subject, satellites and tributaries of the principal mount, living only in and through it. At first glance, we may see which mount is the strongest, and hence which is the dominating passion: ambition, science, art, commerce, imagination, love. "A dominant passion," says Chateaubriand, "extinguishes others in our souls as the sun makes the stars disappear in the splendor of its own rays."

If, for example, the mount of Jupiter, the seat of pride

and ambition, dominates all the rest, demeasurate ambition and excessive pride will rule, and the other mounts it dominates will serve it exclusively, each as its means and aptitudes allow. Saturn will bring success; the Sun seduction by formal beauty and the arts: Mercury will lend the aid of its intelligence and eloquence; Mars will proportion audacity and resignation; the Moon will supply imagination; and Venus kindliness, grace, and the desire to please.

When one single mount stands out, the mount of Mercury, for instance, one may well fear that the instincts of the owner of the hand will lead him to steal, especially if the mount be furrowed by mingled lines traversed by a cross. If, together with this the mount of Mars is exuberant, and the thumb marble-shaped, its owner will have the instincts of a criminal as well as a thief. It goes without saying that education and will power may combat these terrible instincts; and one of chirology's reasons for being is that it warns, points out and calls attention to such things in advance.

Mounts which are misplaced share in the defects and qualities of those mounts toward which they incline.

The lines, which are the sensitive and intelligent part of the mounts, are the whip-lashes of the aptitudes and modify the action of the mounts.

§ ii. *The Mount of Jupiter or of the Index Finger*

The mount of Jupiter is below the index finger, the finger which points out, commands and menaces; it indicates all that relates to ambition, honors or domination.

When developed without excess, it reveals a noble, praiseworthy and elevated ambition, which seeks attainment by way of labor and merit; it presages honors, denotes frank gaiety, religious fervor minus mysticism, a

love for nature; and announces happy marriages and love matches.

When excessively developed, it indicates excessive pride, the need of command, the desire to shine, love of domination at all costs, and religious exaltation and superstition.

When absent or depressed, a servile character, a lack of dignity and self-respect, a want of nobility, and a trend toward vulgarity, egoism and irreligion are indicated.

United and outstanding it indicates happiness, pleasure and a calm and comfortable life.

The mount of Jupiter inclining toward that of Saturn denotes serious religious aspiration, academic ambitions, and the desire for success in the sciences, in accord with the interpretation of the other signs of the hand.

It sometimes happens, though rarely, that a very favorable mount of Jupiter—as in the hands of Victor Hugo and Sara Bernhardt—completely fills the valley of the mount of Saturn, the extreme of back luck, in order to enchain, strangle, cast down and annihilate it, and thereby making sure of success in all things, even in enterprises seemingly the most daring and desperate.

On the Mount of Jupiter

One or more clean-cut, ascending lines are always excellent, indicating success and good fortune.

Rays crossing the mount always denote domestic griefs, misfortune in the family. Victor Hugo had this fatal imprint: his brother died in a mad-house; he himself was exiled; his daughter Adele, when quite young, was the victim of an adventure which caused the loss of her reason; he lost his son-in-law, Charles Vacquerie, and his daughter Leopoldine on the same day, a squall capsizing their boat as they were returning from an outing at

Candebec; his son Charles died suddenly of cerebral congestion; and his other son, François-Victor, succumbed to an attack of fever.

Dots or points indicate fallen pride, and a position lost or about to be lost.

A grille denotes the linking of favorable qualities and conjunctions inspired by this mount, egoism, a desire to shine, domination and a leaning to superstition.

XXXI

A triangle indicates aptitude for the diplomatic sciences in a long-minded way.

A well-marked cross is always a lucky sign, and announces a happy marriage and wedded life.

A star is above all the most favorable sign, and denotes: satisfied ambition, honor, happiness in love, a predestination for great things, unexpected elevation and—when this star is joined to the cross of union beneath—

a marriage or union with a person of a social rank and position far superior to that which one occupies. This sign is definitive and never lies, and its exactness has been proven a number of times (Fig. XXXI).

§ iii. *Mount of Saturn or of the Medial Finger*

The mount of Saturn is situated below the medial finger, and represents one's qualified fate or destiny—we do not admit the doctrine of fatalism, which amounts to the denial of free choice—probable or possible destiny or fate, which may be modified by our faculty for choosing our resolutions before putting them into practice, by our energy and our will power, which last is the universal moving force, for good as well as ill.

Compact, full and lineless, it denotes an untroubled life, a calm and tranquil destiny, without either pains or pleasures; it may also indicate prudence, sagacity and success in spite of all, if unmarked by any sign of fatality.

Protruding—which is decidedly rare, since this mount does not often project—it denotes a serious, sober and thoughtful character, grievously bitter scepticism, spleen, gloomy thoughts, a taste for solitude, love of silence, contempt for life; suicidal obsession, a religious trend toward the rigid and ascetic, and the gnawing of remorse.

Depressed or absent; a frivolous character, one incapable of application and of studies in any way serious, and an insignificant or unlucky life is indicated.

The mount of Saturn, as it inclines either to the right or the left, indicates clearly the instinct which should be fought against or the aid which it gives.

When it deviates toward the mount of Jupiter, according to Desbarolles, it is "ambition getting the better of science, the desire to shine in a serious way, to obtain a reputation for austerity, to conquer fame as a scholar

without meriting it. It also denotes a fame or reputation mingled with misfortune, the two drawn to one another by excessive pride."

Inclining toward the mount of the Sun, or Apollo; a being whose studies, power of mediation and perseverance are attracted by the arts, literature, painting, music, architecture, the stage; but he will bring to their cultivation the melancholy of his godfather Saturn. If he be inclined to literature, he will write pages filled with sadness and disillusion; if he paint, his colors will be gloomy, his effects forced; if he turn to harmony, he will prefer learned, rhythmic music, devotional music, funeral marches; if he be a comedian, he will concern himself with details, seek calculated expression, effects prepared in advance; but will never be simply and frankly merry.

When the mounts of Saturn and of the Moon are the ones most developed in the hand, they reveal prudence and poltroonery.

On the Mount of Saturn

One or more ascending straight lines always announce good luck, success or happiness.

One or more dots or points, ill luck.

A triangle indicates aptitudes for the mystic, occult and shadowy sciences.

A cross stands for ill-omened mysticism.

A star is always a menace. It announces ill-luck, incurable disease, paralysis or a luckless death. If the star be plainly marked, it fortells an assassination. Nearly all criminals who ascend the gallows or sit in the electric chair bear this stigma.

A multitude of lines, and lines which cross and recross, horizontal, oblique, chopped, forked or broken by bars,

indicate serious annoyances, perils, misfortunes; hence one should always investigate what other lines and signs may supply to counterbalance and oppose this evil influence.

§ iv. *The Mount of the Sun (Apollo) or of the Annular Finger*

The mount of the sun lies below the annular finger; it denotes glory, fortune and artistic tendencies.

Well, but not excessively developed, says Desbarolles, "it means a liking for the arts (literature, poetry, music, painting), success, glory, intelligence, celebrity, genius, enlightenment, all that shines and makes shine; it means hope, belief in the attainment of immortal fame, serenity of soul, the beauty which compels love, the grace which charms the heart; it means religious amiability, tolerance, glory, celebrity and wealth."

When developed to excess, "it means a love for gold, for display and expense, a liking for rich fabrics, celebrity at any price and, in consequence of linear modifications, curiosity, misery, shame, stubborness in ill success, fatuity, levity, loquacity, fondness for trifling talk, base envy, sophistry and inclination for lying paradox."

Depressed or absent, it denotes a character inimical to the arts, gross, lacking sense for the good and beautiful, and any feeling for harmony, as well as a life as empty and monotonous as a sunless day.

Compact, although united, it announces intimate joy, inward happiness, and a life calm but inglorious.

The mount of Jupiter (ambition), the mount of Saturn (fatality) and the mount of Mercury (science) inclining toward the mount of the Sun, announce that art is the principal object in life.

ON THE MOUNT OF THE SUN

The line or the lines of the Sun, when they rise to end on the mount, are veritable lines of good fortune, signifying glory, love of art, celebrity, wealth, success and distinction, all due to personal merit.

A crowd of rays in disorder indicate an exuberant im-

XXXII

agination, a presumptuous character, and a very frivolous brain.

Oblique lines crossing the line of the Sun, in both hands, denote strife, obstacles, change of situation and reverses. If they are to be found only in one hand, they guarantee ultimate success, but at the price of great hardships and struggles, and heavy labor.

A star announces riches, fortune, successes which bring no good fortune and do not result in happiness; and very often denote great danger from firearms,

wounds or death (the life line indicating whether death will result). General Boulanger had this fatal sign.

A cross or a point denotes glory deflected or attacked, non-success in the arts and in fortune, and, in many cases, disease of the eyes.

A grille is always an indication of vanity, foolishness, the desire for unreal fame, error, loquacity, and impotence or exhaustion of artistic inspiration.

A triangle announces science in art and great artistic endowments.

A little island at the base of the mount of the Sun, and on the line of the Sun, announces success, and even celebrity, but as a consequence of adultery.

Pits or holes either at the point of junction or on the mount itself presage renal diseases (Fig. XXXII).

§ v. *The Mount of Mercury or of the Auricular Finger*

The mount of Mercury is below the auricular or little finger, and denotes intelligence, eloquence, commerce, medicine and the natural sciences.

Developed without excess, it implies a keen and observant intelligence, what is known as intellect, which is not always reason. According to Desbarolles, it bestows the gift of science, knowledge of a superior world, of intellectual labor, compelling eloquence, commerce, intelligent, honorable speculation, glorious fortunes, industry, inventions, promptness in thought and action, agility, love of travel, aptitude in the occult sciences and alchemy, and in all that lies beyond the bounds of the purely human (Fig. XXXIII).

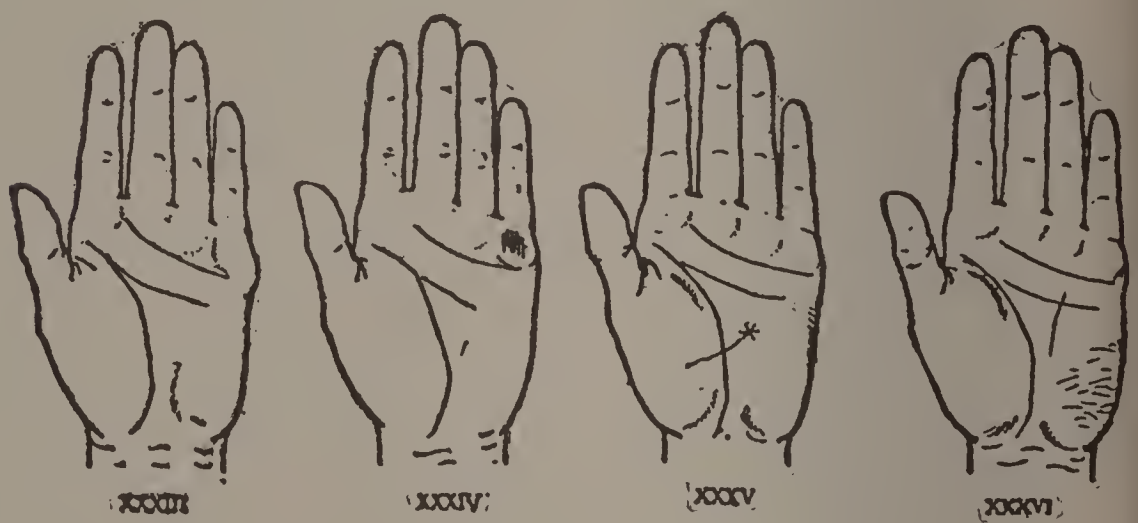
Strongly developed, even when the hand be that of an artist, or a man about town, it denotes common sense, knowledge of business and ability to succeed in it, and

when the thumb dominates, it imposes its ideas upon others.

Developed to excess, it denotes cunning, falsehood, perfidy, shameless gambling, bankruptcy, discredit and pretentious ignorance.

Depressed, or absent below the little finger, it indicates the negative type of life, a lack of aptitude for anything scientific or commercial, a mind closed to suggestion, stupid or naïvely simple.

We should make a mental note of the fact that the rays or small lines ascending a mount, even though the latter



be flat, give the mount in question the same qualities as if it were developed.

When flat on the percussion of the side of the hand, it indicates a person who knows little of business, is disinterested, and does not care for money.

Inflated at the side, owing to a protuberance thrown out toward the percussion, a protuberance resembling a bone jutting from the hand, it denotes extreme cunning, avidity, love of money and thirst for gain.

When the mount of Mercury inclines toward the mount

of the Sun, it denotes the union of science, eloquence and art. If inclined toward the percussion, it indicates positive tastes and habits, and inclinations for commerce and industry.

Persons who have aptitudes for the natural sciences, nearly all physicians, women, girls, those who are fond of medicine and interested in it, care for the sick and watch over their health, and have medical intuition or aptitude, show ascending vertical lines, strongly traced in a serrated effluvium on the mount of Mercury (Fig. XXXIV).

Persons provided with this typical medical sign-manual have a very well-developed mount of the Moon, are inclined to worry about their health, take great care of themselves, doctor themselves with medicines, and often imagine themselves to be ill. They are the prototype of the imaginary invalid.

Unions, marriages, widowhood and children are registered on the percussion of the mount of Mercury.

On the Mount of Mercury

A cross is far from being a sign of honesty; on the contrary it denotes great inclination toward kleptomania, and always may be relied upon.

A star, especially in the hand of an unscrupulous person means rascality, theft and dishonor.

A dot or point denote some matter which has gone wrong.

A grille or bar indicates falsehood, a tendency to steal and a misuse of one's intelligence, knowledge and science.

A triangle reveals the adept diplomat and the skillful politician.

§ vi. *Mount of Mars*

The mount of Mars begins below the mount of Mercury. Together with the mount of the Moon, it divides the percussion into two nearly equal portions, from the heart-line to the bracelet. It represents the struggle of resistance.

According to Desbarolles, when not developed to excess, it denotes: courage, calm, presence of mind in danger, resignation, self-command, resolution, force of resistance, and, at the given moment, impetuosity.

Even an excessive development of this mount is favorable. Hence a man who possesses a well-developed mount of Mars is apt to preserve his presence of mind amid all of life's trials, and steadfastly resist the impulses of his passions. He can control his rage and always remains master of himself, especially if a large thumb supplies will power. Power of resistance corresponds to the shield-bearing Minerva of the ancients; yet we must not forget that Minerva bore a lance as well.

A very full and expansive mount of Mars lends a short thumb quiet force of resistance, resignation, especially if the mount or the plain of Mars is not furrowed with lines and if squares appear in either.

Very large and lacking lines, decision, firmness, tenacity, even contempt for popular opinion, are indicated.

Depressed and flat, a flabby, cowardly, childish being, without character, entirely lacking in resistant power, courage and presence of mind is indicated.

Persons who have a strong marked mount of Mars may look forward to numerous energetic struggles during their life-time.

A very strongly developed mount of Mars, a predomi-

nant mount of Jupiter, and a turned-back thumb indicate prodigality and ostentation.

The mount of Mars and of the Moon often meet, without either being too large, smooth and lineless; one would think the two formed but a single mount. When this is the case, indifference combined with intelligent resignation—one of the forces of the world, since "All comes to him who waits"—is indicated. Resignation and resistance are the greatest forces in a struggle. Do we not invariably see resignation and mental serenity triumph over all the difficulties of life?

And when a good thumb is joined to these two mounts, then we have the greatest power of all: a firm will and logic combined with the most carefully reasoned and, above all, most energetic perseverence in action and in resistance.

On the Mount of Mars

Lines on this mount are always bad signs. Morally they indicate an irritable and violent character, and physically a tendency toward bronchitis and laryngitis.

A star is the sign of a serious wound by a fire-arm, or of death in war.

A bar or grille foretells a violent death.

A triangle denotes aptitudes for the art of war and military science.

§ vii. *The Plain of Mars*

The plain of Mars, or palm of the hand, the prolongation and overflow of the mount of Mars, stands for active strife, and contains the indications for the battle of life. It is the focal point of the life of instinct, the parade-ground, the grand general headquarters of decisions. It

is there, in point of fact, in the hollow of the hand, that the inclinations and tendencies of the mounts, of ambition and fatality, the sciences, imagination, resistance, struggle and love come to get the word of order, and whence they draw their activity, energy and action.

The plain of Mars is always valleyed. Higher or lower, ribbed, rayed and furrowed with rays and lines, it indicates the reasons, consequences and even the results of the dominant passion.

When smooth and unwrinkled it denotes an easy life, devoid of struggle.

A hollowed-out plain of Mars is a very bad augury, and denotes an entire lack of energy and firmness in life's struggles.

The subsiding of the plain of Mars and the obliteration of the lines inscribed on it are always signs of weakness, illness and coming death.

Lined and ribbed, especially with a cross, it is a sign of a quarrelsome individual, who seeks every opportunity to dispute, brawl and fight, and instinctively enjoys so doing. He is the born fighter, the more so if his nails be short.

The vehement projection of an extended mount of Mars—that is to say, of the mount of Mars, indicating the struggle of resistance, and of the plain of Mars, the struggle of action—denotes injustice, insolence, tyranny, curtness, anger, violence, quarrelsomeness, insult, defiance, and a cruelty which drives the blood to the brain at the slightest emotion, and rouses it to irritable ferocity through its energy, even waking a thirst for blood and in most cases suggesting crime.

A mount and plain of Mars excessively developed, with a short, hollow headline and a short thumb, indicate subjection to all those passions which lead to madness: the

extreme violence which shatters and destroys every obstacle; the law of the dagger. The crimes committed are in most cases the result of passion and a lack of energy and will power to combat them.

A triangle in the plain of Mars indicates military glory.

A cross in the palm, says Desbarolles, denotes relentless, uninterrupted warfare, war with and against all. It stands for a burning, feverish ardor for a struggle in which no quarter is given, one terrible and unending, to which a hard hand adds its devouring activity.

A large star in the plain of Mars, united to a line whose point of departure is the mount of Venus, indicates the exact time at which a catastrophe will occur. The Empress Eugénie had this sign with the indication denoting her forty-fifth or forty-sixth year (Fig. XXXV).

A palm covered with rays always indicates a person of excessive emotional susceptibilty, whose life is greatly agitated or who, without cause, himself invents subjects for alarm and inquietude.

§ viii. *The Mount of the Moon*

The mount of the Moon, which runs from the mount of Mars to the bracelet, at the percussion, represents imagination, caprice and revery; it reflects our state of mind as the water of the pool, under the influence of air and wind, reflects the state of the atmosphere.

Developed without excess, according to Desbarolles, it denotes imagination, tender melancholy, chastity, sentimental poesy, elegiac mood, love of mystery, solitude, silence and revery, vague desires, meditation, harmony in music, aspirations toward another world, and betokens an imagination which supports whatever may be its possessor's dominant aptitudes or tastes.

Excessively developed, it represents capriciousness, an

ill-regulated imagination, and incessant irritation; and, together with lines which emphasize their effect: causeless despair, continual discontent, excessive movement, changing desires, sadness, superstition, fanaticism, error, the vapors and the blues.

Depressed or absent, a lack of poetic ideas, aridity, a coldness of character and lack of enthusiasm which only understands what is real and positive, is without illusions and unwilling to allow others to cherish them is denoted. It stands for a mind inclined to despair; a character judging the weak harshly, and rigorous with those who do not succeed.

In order to indicate good fortune, the mount of the Moon should be raised, and more protuberant and projecting toward the bracelet than in the middle.

When but little developed, yet lined, it denotes lascivious curiosity and a liking for sensual pleasure.

Rayed and streaked with small lines, it indicates a queer, fanciful character, capricious and irritable, great inspiration and imaginative effervescence, a taste for curious shapes, and a disposition to torment one's self without cause, and take fright at shadows. If the heart-line be the most important line of the hand, the torments endured will come from the heart; if the mount of Jupiter dominate, the difficulties arising will be a result of pride and ambitious desire; if it be Mercury, the fears experienced will be prompted by business; if Venus, then the annoyances undergone will be caused by love, etc. People whose mount of the Moon shows rays and furrows are as a rule much subject to presentiments, prophetic dreams, hallucinations and visions, especially when provided with the line of intuition running from the Moon to Mercury (Fig. XXXVI).

Harmonious, with large eyes, and well-developed, it

denotes an extensive memory, especially with a clearly marked headline. These signs always indicate great aptitude for the study of foreign languages. Persons thus gifted have a memory for words and names; they take real pleasure in equipping their mind with words and phrases, without even trying to get at their meaning; they speak with volubility, and at times even with a certain elegance in enunciation and diction.

A very well developed, smooth mount of the Moon, says Desbarolles, a mount of Mars thick and unwrinkled, a resistant and snugly plump thumb indicate a love of moral and physical repose. If the hand be soft, a horror of noise, annoyances, and violent desire for a position of independence, in order to rise above the worries of life is denoted. It also stands for the love of harmony.

On the Mount of the Moon

A star fortells a sickness in which water plays a part, death by water, in a wreck or under other circumstances. This is above all the case when the star occurs on the line of travel on the percussion of the hand. Lantelme, that charming and original artist, had this sign of ill luck, and was drowned while crossing the Rhine (Fig. XXXVII).

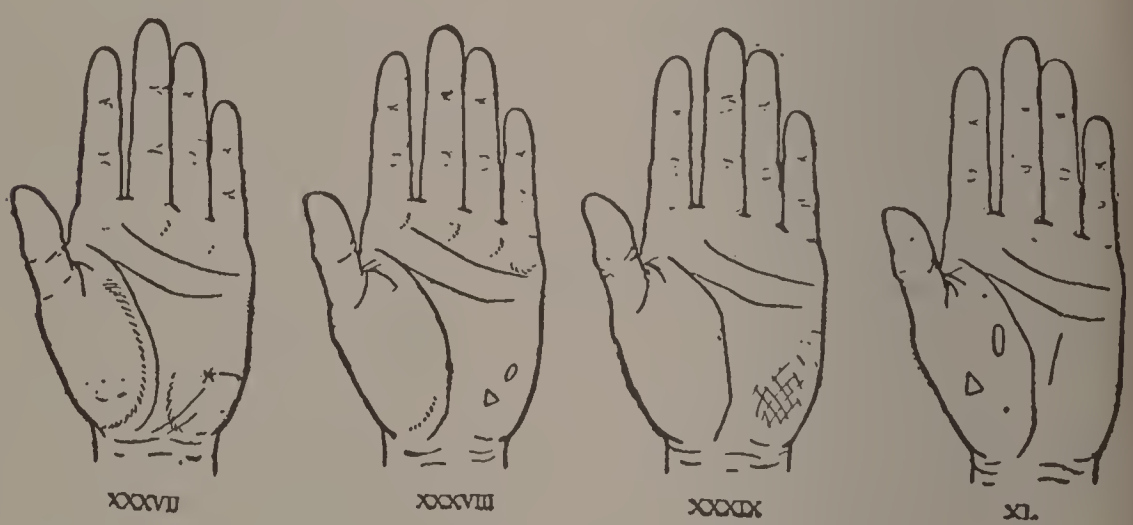
A cross also indicates danger upon the water, but above all: exaltation, and a tendency to exaggerate in word and idea.

An island stands for clairvoyance, an aroused somnambulism, presentiments, inspiration, and the prophetic spirit. This sign could be seen in the hand of Alexander Dumas the Younger.

A triangle denotes intuition, good sense, reasoning power, knowledge in mysticism, and maritime science (Fig. XXXVIII).

A bar or grille indicates sadness, inquietude, continual discontent, nervous spasms, excitement, exaltation, and an imagination always looking at the gloomy side of things. A bar or grille in the case of a woman usually indicates an ungovernable and immodest imagination (Fig. XXXIX).

The fact is that on the Lunar mount we find inscribed, above all, the signs of imagination—that faculty so precious when one knows how to apply it intelligently, and so dangerous when one is unable to control it.



XXXVII XXXVIII XXXIX XL.

Imagination, properly speaking, has no actual line; yet it possesses several arranged in file on the extreme outer side of the hand, on the percussion at the elevation of the mount of the Moon. In order to see these lines, which denote that their owner has an imagination more or less vivid, the hand must be looked at in profile. The imaginative faculty will be the more strong and active as the lines are more or less numerous and accentuated.

Voyages are also to be read on the percussion, and are indicated by rays running along horizontally from the mount of the Moon, on the edge of the hand, outside

the percussion, and turning toward the back of the hand. The voyages will be longer or shorter in accordance with the length of the lines.

All the lines running from the mount of the Moon, in order to turn toward some other mount, in most cases toward the mount of Saturn, are called: "lines of protection," because they announce good fortune and success due to chances and patronage.

§ ix. *The Mount of Venus or of the Thumb*

The mount of Venus, the most noticeable among the mounts, and which takes up the greatest amount of space in the hand, is composed of the root of the thumb itself; it appears as though encircled and enclosed by the line of life.

The mount of Venus, which symbolizes tenderness, affection and love, represents the great moving force in life, life's very essence; instinctive affection, the movement of the soul and the senses, those inclinations dictated by the laws of nature. It stands for the localization of attraction toward the sensual pleasures, toward voluptuousness, the blindest of passions which leads fatally to the greatest disillusions, the most terrible sufferings, and the worst misfortunes if one does not succeed in dominating it by will power and reason.

The line of life which encircles the mount of Venus is that which leads us from the cradle to the grave; hence this mount synthesizes life, love and death.

"Love and death may well go hand in hand,
Most awful and most dear of all we feel;
Before the twain the whole world's forced to kneel,
In prayer and trembling waiting their command."

Sentimental love is inscribed on the line of the heart, and sensual love on the mount of Venus. It goes without saying that the one completes the other.

Without the mount of Venus all the passions are arid and egotistical; while with good instincts voluptuous passion may develop into tenderness and loving friendship.

A harmonious mount of Venus, neither too strong nor too weak, furrowed with lightly accentuated lines, inclines its possessor toward the pleasures of the senses, and denotes good will toward all, charity, tenderness, love of beauty and grace, of the plastic arts, and beauty of form, a taste for melody in music, of grace in the dance, a desire to please, a need of gallantry and coquetry, and for loving and being loved.

Compact, almost lineless, it denotes charity, coldness, equanimity in love, and often, a short life, for vigor in love and in life are identical.

A weak, flat and hardly noticeable mount of Venus denotes little sensual appetite.

When depressed, a lack of energy, of tenderness, little activity, little soul for art, and coldness and impotence in love are indicated.

Very well developed, without being rayed, it is an indication of philanthropic charity and natural good spirits.

Developed to excess and rayed, it discloses great amatory strength, debauchery, licentiousness, depravity, shamelessness, coquetry, vanity, a thoughtless and inconstant character, and indolence.

Very thick, bulky, hard and firm, it denotes brutal passion. As a rule, when a person has fingers distended at the third phalanx, an exuberantly large Venerean mount, and is heavily fleshed, it is a sign of material appetites, love of comfort, and sensual pleasures and appetites.

The real libertines in love, according to Desbarolles, are those whose mount of Venus is feeble, but strongly rayed, especially if they also wear the "girdle of Venus," since their desires are greater than their strength, and they are ceaslessly changing mistresses in order to tempt appetite with the charm of novelty.

The mount of Venus is always made more material by the rays which cover it. Numerous lines on this mount invariably denote an amorous temperament, which takes fire at the slightest excuse.

The instinctively amorous person whose preferred peccadillo is love itself, is always amiable, gracious, obliging and gallant. His hand will show a harmonious mount of Venus and a fine heart-line.

The debauchee is irritable, curt and egotistical, his mount of Venus is covered with many bars, and his heart-line is thin and spare.

Fast women and debauchees in most cases have a thumb with a very short first phalanx—will power; a somewhat longer second phalanx—logic; and a protruding and very well developed mount of Venus. Under these conditions, the material instincts rule, while logic alone can offer any aid; yet in the struggle between passion and reason, reason is very weak when will power is non-existent.

Those whose mount of Venus leads them in quest of love and affection, especially when they have a very pointed index finger, a rayed hand, and the "girdle of Venus" (which denotes exaltation for good or for evil), are in nearly all cases at the mercy of two absolutely contrary currents, confounding two entirely different things in their consciousness: love, or love of the creature. They are the impassioned spirits who become

either great lovers or fervent religious or mystical devotees.

For as we have shown in considering the types influenced by Venus, persons sincerely devout and mystic very often bear in their hands the signs of the strongest amatory powers.

A powerfully developed mount of Venus, when it dominates, takes away much of his melancholy from Saturn, often going so far as to make him amiable and cheerful.

A very narrow mount of Venus and a life-line close to the thumb, in the case of a woman usually denote sterility or laborious child-birth.

On the Mount of Venus

It is on the mount of Venus that are inscribed all the signs which have to do with tenderness, affection, and love, and their consequences.

Points or dots indicate sickness, wounds or accidents.

An island within the life-line upon the mount is a sign of adultery.

A triangle denotes calculation in love; nearly all women who follow love as a profession bear this sign (Fig. XL).

A bar or grille indicates lascivity, obscene pleasures, a liking for degenerate pleasures. Nevertheless, when there is a resistant thumb, a good line of the Sun, and a straight head-line, the bar—while denoting a nervous irritability which excites the imagination—may be very useful in supplying an increase of productive vigor and ardor, setting in action forces which may lend efficacious aid to the dominating aptitudes and tastes (Fig. XLI).

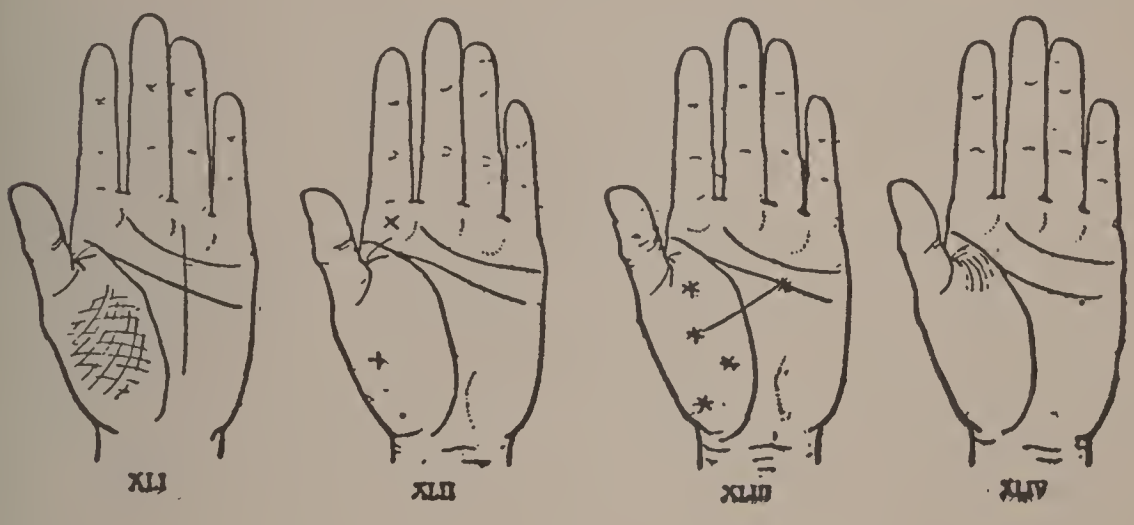
A cross indicates a love unique and fatal, unless another cross can be found on the height of Jupiter which,

by its lucky influence turns it into a love, unique and happy (Fig. XLII).

A star quite at the foot of the mount announces a misfortune caused by love, in most cases by married love. Yet, according to Belot, a single star on the mount of Venus may denote a person who is fortunate in love.

A star tied to another star on the line of the head by means of a line indicates a law-suit, a separation or a divorce.

A number of stars indicate the death of relations or of those dear to one (Fig. XLIII).



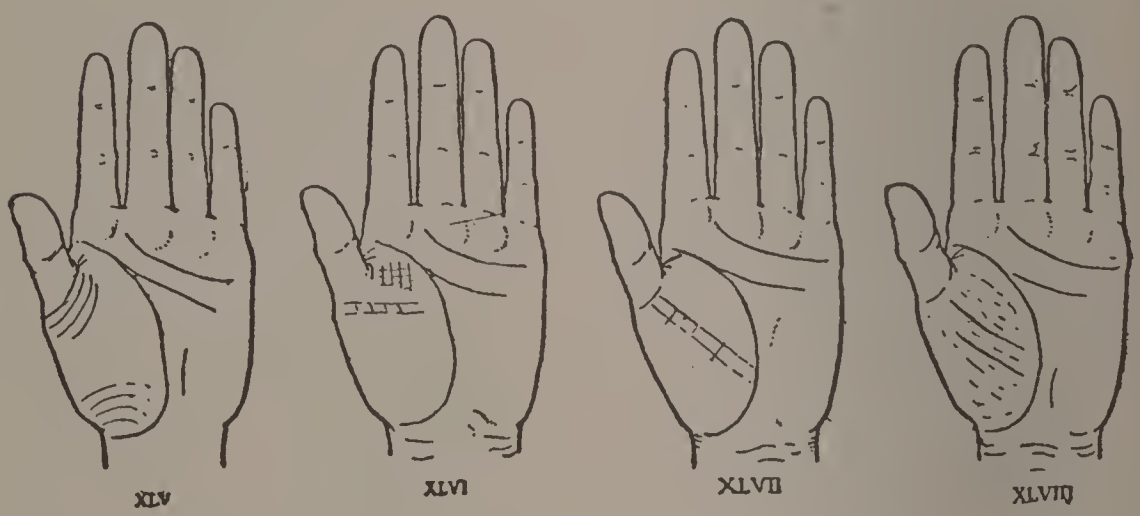
A few lines between the thumb and the beginning of the line of life announce dissensions, disagreements and quarrels with relatives, and family difficulties (Fig. XLIV).

Four lines at an equal distance one from the other, starting from the root of the thumb and entering the mount of Venus, indicate inheritances and successions to property in the second stage of life. When these lines, instead of being placed above are situated toward the end of the life-line, it means that the inheritances or successions will come at the beginning of life. When

there are only two or three lines in place of four, the inheritances will be less important. And when these lines cut across each other at their extremities, the inheritances will give rise to law-suits and difficulties (Fig. XLV).

A ladder denotes poverty due to women.

Several lines intersecting each other in the peak of the Venerean mount, toward the jointure of the thumb and upper angle, indicate a fall from a horse or from a carriage, or any other vehicle, or else an accident in the mountains on a precipice (Fig. XLVI).



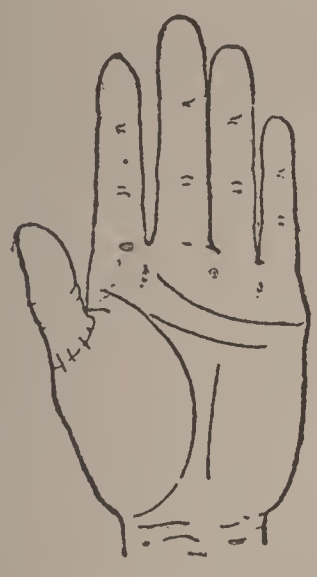
Straight lines running from the root of the thumb to the life-line, and which are crossed upon the mount itself, indicate, in the case of a man, that he loves two women, and in the case of a woman that she loves two men (Fig. XLVII).

Passing loves are denoted by numerous short, shallow lines.

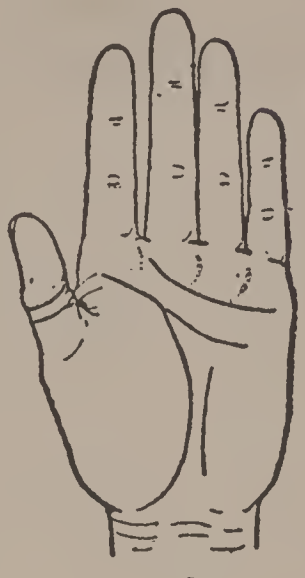
Serious passions, those which, by reason of the intensity of their affection are sure to leave traces in the lives of such as experience them, are set down on the mount of Venus in broad, big, strongly accentuated lines re-

sembling scars and seams, and are known as "love-lines" or "crosses of love" (Fig. XLVIII).

When the root of the thumb is crossed by one or more



XLIX



L

lines, death by asphyxiation, drowning or strangulation is indicated (Fig. XLIX).

One or two unusually large lines crossing a thumb signify that its possessor is in danger of being beheaded or assassinated (Fig. L).

CHAPTER VIII

THE LINES OF THE HAND

§ i. *The Lines, the Sentient Section of Chirology*

THE lines which furrow the palm of the hand, represent its greater or lesser degree of vitality, of energy or, better said, its nervous sensibility; they are the intelligent and sentient section of chirology, modifying the action due to the mounts and the shape of the fingers.

The will power which emanates from the brain, the passions which react upon the heart, all cerebral impulsions, all influences, no matter whence they proceed, are reflected in the hand, they register themselves there automatically, as though upon a photographic plate, by means of lines and signs, so that we may read in them the events of our life.

A man's lines should be more emphasized, more deeply graven and more clearly accentuated than those of a woman. When the opposite is the case, it denotes an effeminate being, dominated by his passions.

Workingmen's hands and proletarian hands in general, as a rule, have no other lines save the principal ones; while men of the world and, above all, women of leisure have the palms of their hands covered with lines.

§ ii. *When and How the Lines Are Formed*

The principal lines already exist and may easily be distinguished in the hands of the new-born babe. They are recognizable even in the hands of children who have

died at the moment of birth in their mother's womb. This goes to prove that the lines are formed at the same time as the nose, the chin, and the facial features, and not at the moment the child is born, as the old chiromantic astrologers declared.

Hence, as we enter the world, we bring the book of our life with us in our two hands, wherein, unknown to us, is set down our destiny, our every action, good and bad, our every joy and our every sorrow, in accordance with what is written: "And God placed signs in the hands of men, to the end that all might know their fate."

Hence we may seek in our hands that which God has written in them and continues to write in them, day by day: the past, the present and the future.

The annoyances, the chagrins, the great moral upheavals, reverses of fortune, the attacks on the organism and maladies, the accidents which leave their trace in face and physiognomy, graving furrows that change looks and expression are set down. All these events of existence, the indicative reflections, write themselves down in the hands, as they do in the face, by means of corresponding signs.

The same holds good of all events of importance: accidents which are to be apprehended; morbid germs fated to ripen and bloom forth at a time more or less distant. The epoch of the event and that of its occurrence are also written in the hand.

Powerful impressions, even when made in childhood, produce and leave in the hands their stigmata and trace.

Yet all persons are not endowed with the same sensibility, the same faculty for feeling pleasure and pain, for experiencing psychological sentiments and physical sensations. The result is that impressions are more or less vivid in the case of each individual, and that, con-

sequently, they grave themselves more or less deeply in the brain and from the brain in the hands. It is the result of all these impressions which gives birth to all the little accessory lines which add themselves to the great lines or bar them, which cross and furrow the mounts, and form figures of various kinds: stars, crosses, squares, points, islands, triangles, bars, etc.

The lines and signs of our hands are our written biography. Memory may fail, oblivion may obscure our brain and mind, as it may erase from our heart the important events of our life; yet the lines traced in our hands will always recall them to us.

§ iii. *The Modification of Lines and Signs*

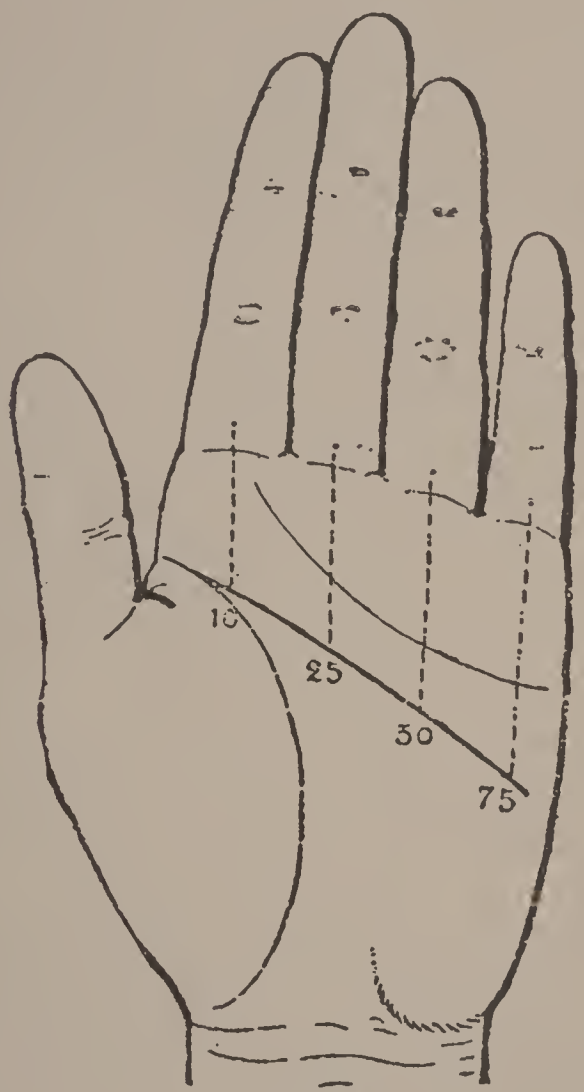
"God," who according to Victor Hugo, "in sovereign manner thrusts forward, draws in or effaces the green and red lines which men trace on their maps of the world," in the same way modifies the lines and signs which He has placed in men's hands, changing and effacing them to draw new ones in their place.

"It would, in fact, be strange," says Chateaubriand, "if man were to arrogate to himself an inalterable changelessness, when all nature changes about him: the tree loses its leaves, the bird his feathers, the stag his antlers. Man alone says: 'My soul is unmovable: as it is to-day, so will it be to-morrow.' Man, whose feelings are more shifting than the clouds! Man, who makes a wish only to change his mind! Man, who wearies even of his pleasures as a child does of its toys!"

All nature surrounding man changes, and he himself must obey the law of change common to all. Just as human acts leave their trace in the face, modifying

§ i. *Division of the Head-line to Indicate Age and the Time of Occurrence of Events*

The division of the head-line which determines age and the time of occurrence of events indicated by this line,



XCVIII

is obtained by drawing a perpendicular line from the middle of each finger, index, medial, annular and auricular, down to the life-line, which gives us, respectively, the periods of 10, 25, 50 and 75 years (Fig. XCVIII).

In order to ascertain the approximate time when the events marked on the line will take place, one need only

make a mental calculation in order to divide each of the periods mentioned above.

§ ii. *The Head-line Regarded from Various Points of View*

The Perfect Head-line

When clean-cut, well-marked, standing out in the hand, long, straight and without dots, accidental signs or spots, lightly descending in the palm toward the mount of Mars, while inclining toward the lower part of the hand, and

XCIX

C

terminating on a line vertical with the auricular finger, the head-line is perfect. It denotes good judgment, a well-balanced brain, judicious, deductive and practical reasoning powers, as well as a *strong will;* for this line, in traversing the plain of Mars which is the seat of the struggle of action, and resting on the mount of Mars, which represents the struggle of resistance, makes its possessor conscious of his power, and gives him the calmness and tranquillity which allows him to dare the struggles of life without fear (Fig. XCIX).

Hence this line gives us the qualities indispensable for

the struggle: circumspection, constancy, energy and level-headedness—when the mount of Mars is sufficiently developed. It also indicates much sense and the ability of carrying out arduous mental labors without fatigue. Besides, even with a head-line that is less perfect, one may be able to work and produce without fatigue, if one is carrying out tasks or doing work in accordance with one's natural aptitudes, especially with a good line of the Sun (or Apollo), which makes the work clear.

The Very Long Head-line, Crossing the Hand Horizontally

The very-long, straight and sharp head-line, cutting horizontally across the hand as far as the percussion, denotes an excess of intellect and calculation, and, when the fingers are smooth, even avarice, or at least excessive economy, presence of mind, egotism, avidity, positivism, knowledge of business and, in a word, the practical side of life (Fig. C).

Reason serves as a check to hold in its passions; since those who possess a line of this kind, through excess of reason or the spirit of economy or avarice, always succeed in dominating their ideas of pleasure, and even their sensual appetites, no matter how violent these may be.

Corot, the great landscape painter, had a head-line of this kind in his hand. His inexorable reason completely dominated him, including his heart. He would not consent to unnecessary expenses of any sort; he insisted on economy in and for everything. He loved, but only when, from his point of view, love was wise and just; otherwise he bade his heart be still.

This line, which gives one control over one's own self, allows its possessor to retain his self-possession under difficult circumstances, and to appear tranquil and even

gay. It is the line of strong men and is of great service to diplomats.

M. de Fontenelles must have had a line of this kind in his hand, for he reasoned even in love. Thus his mistress one day confessed with her own lips that she was untrue to him. "Oh, well," said he, "if we are no longer lovers, we will at least remain friends." Hence M. de Tencin, whom the philosopher in question often met, could not refrain from saying to him, while laying his hand on his breast: "That is no heart you have in there; it is a brain, such as you have in your head!"

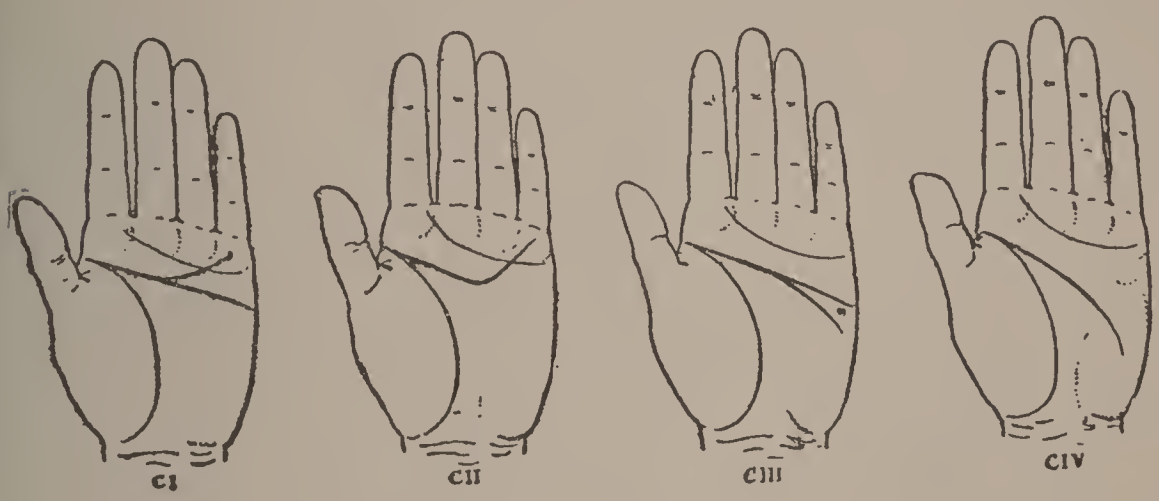
When this line is very long, straight, sharp, cutting across the hand horizontally as far as the percussion, sending out a branch on the mount of Mercury, or curving back in order to make, as it ascends, a furrow in the mount of Mercury, it indicates, in either case, a person who is cunning, clever at getting out of scrapes, with a ready imagination and an intuition for bringing about good opportunities of profit for himself. He will be a person with a gift for handling matters that are dubious and "under the rose," fond of money and property, and will always be able to "get from under" without regard for others. In his case, intellect will control everything, and he will be capable of doing anything to attain his ends. It is the line of individuals without scruple, in business as well as in other respects (Figs. CI and CII).

The Head-line Divided into Two Branches at Its Extremity

When the head-line divides at its extremity into two branches or forks, one of which continues to run straight on while the other descends somewhat toward the mount of the Moon, it denotes the faculty of being able to see things from a dual point of view and under various as-

pects, according to the cause in question or the needs of the moment. It stands for the ability to find pretexts and specious reasons for hiding the truth or the point really at issue (Fig. CIII).

This line is to be found in the hands of sophists, and in those of people having to do with the law, advocates who are often forced to forget their own personality in order to assume that of a client whom they defend; of the lawyers who, by devious means, find in the thickets of legal procedure the necessary weapons—incidents, stays of



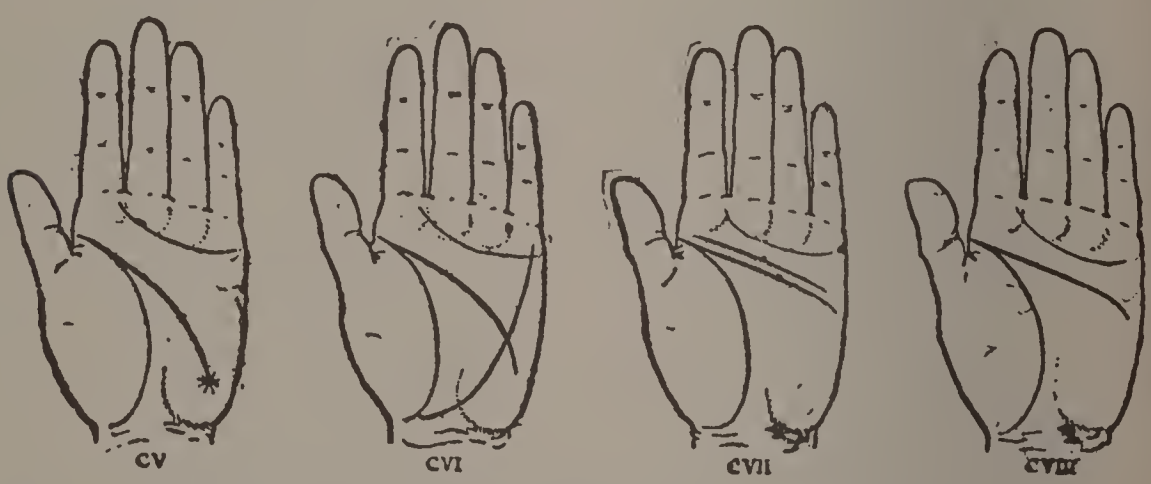
proceedings, exceptions and skilful conclusions—with which to deal their adversaries many a shrewd blow.

The forked or branched head-line is also a wonderful line for the comedian, and is often found in the hands of great actors. It endows its possessor with the gift of mimicry, or acting and gesture indispensable to the artist, and allows him to double his nature at will, in order that he may the more easily incarnate and "put himself in the skin" of the character he is representing.

This fork will also be found in the hands of able women, gifted with penetration and perspicacity, who make up for the strength which they lack by the resources of their intellect. In difficult situations they show im-

perturbable presence of mind, and admirable self-possession; they are equipped with a complete arsenal of appropriate replies and suggestions, and, when the necessity arises, falsehood comes so prettily from their mouth that it is accepted as truth. Wherever they may go, women of this type are always at home, assimilating all things with great facility, and very quickly suiting themselvs to the tone and pace of the environment into which they have been transplanted.

This forked head-line exerts a greater or lesser influence, according as the mount of Mercury is more or less developed.



THE HEAD-LINE DESCENDING ON THE MOUNT OF THE MOON

When the head-line, in place of running straight, descends, after having traversed the plain of Mars, in the direction of the mount of the Moon, it denotes a trend toward the imaginative, literature, and poetry (Fig. CIV).

When it descends still lower on the mount of the Moon, to the bracelet, it indicates: a love for the mystic sciences, occultism, spiritism, and all superstitious practices.

When the extremity of this line ends in a star, nervous maladies, an unbalanced mind and madness are indicated (Fig. CV).

When, on the mount of the Moon, the head-line forms a cross together with the hepatic line or line of health, it denotes exaltation or extravagance in one's ideas (Fig. CVI).

The Double Head-line

The sister line of the head-line follows it throughout its course, in order to make good, should the occasion arise, its breaks and deflects. It is a good augury, which announces luck in money matters, a large fortune, inheritance or bequest, toward middle life (Fig. CVII).

The Head-line Joined to the Life-line at the Beginning of the Latter

The head-line which is joined to the life-line where the latter begins, and following its course for some time, denotes the union of reason and instinct, as well as timidity, and a lack of self-confidence which will be difficult, in fact almost impossible, to overcome (Fig. CVIII).

In this connection, an old treatise on Chiromancy, by Romphyle, dating from 1665, says: "Owing to its disposition and qualities, you must know that it is beyond doubt that the head-line should be joined to the vital line or line of life, at the beginning of the latter, facing the middle of the index finger and there forming 'the supreme angle.' When it does, the man in question will be generous, faithful, talented, magnanimous, and a doer of good deeds, for the line indicates perfection, the true quality of natural warmth, and the right diffusion of heart and brain.

"When it does not unite with the vital line in 'the supreme angle,' when there is a certain distance left, it indicates the man who does without the rest of the world, hot-headed, disdainful of all, relatives and friends, one who insists on all the world doing his bidding, and who

is inconsiderate and faithless—which is denoted by an excessive heat tending to dryness. This conjunction would be correct (since all the world knows the expression: 'hothead') and renders the man violent, and heedless of peril, and this by reason of the organ of fantasy, which, owing to this dryness, is in a measure confounded with his imagination—he will never see things clearly.

"The further away from the vital line the natural line is situated in the right angle, the more strongly this dry complexion is indicated."

Hence the first requisite for a good head-line is that it rise out of the life-line; and we will proceed to point out its advantages and disadvantages, its defects and drawbacks in this respect.

A child while young acts by instinct, his reason does not guide him to any great extent; he is often imprudent and gives way to impulse, he cannot be left to his own direction, but stands in need of a support, a guide; in this respect resembling the growing shrub of a tree; he must have a tutor.

This guide or tutor he will find in a good, compact head-line rising at the starting-point of the life-line and following its course for some time. In that case, his mind and his reason represented by the head-line support each other, and progress side by side, and properly balanced, together with the life-line, the source of strength and health.

Yet, though the compact head-line has its advantages, in giving the brain balance, reasoning power and logic, in uniting reason and instinct, and in tempering the digressions of youth, it also has its great disadvantages.

In fact, it denotes a natural timidity, which is generally considered an ornament in young people; yet it is not always easy to get the better of this timidity. It also de-

notes excessive distrust of one's self and of others, circumspection, prudence and reserve, and a want of daring which prevents one from coming forward when the occasion demands. It plunges its possessor into uncertainty and indecision, and causes him to lose and miss good opportunities, all owing to timidity, indecision and hesitation, and above all, to fear of compromise, ridicule, what will people say, and because he dare not undertake anything lest he do not do it well enough and win success.

When it reaches this point, timidity is well-nigh a disease, and throughout life its consequences are the cause of lack of success and prosperity, and great mortifications; for it is not always enough to be intelligent, well-endowed, talented, able and persevering, to be a good worker, to be productive and to do good. One must know how to make the most of these qualities, to compel recognition for one's work, and never rely upon others for fear of being at the end of the line, or, as Théophile Gautier has said: "one must know how to gather moss and inflate one's own balloon."

One must struggle against and overcome this timidity by all means in one's power, overcome its influence toward inertia, and, without being conceited, neither underestimate nor mistrust one's self.

As we have just shown, persons who have a compact head-line are incontestably very timid and very mistrustful of their ability; yet there are exceptions to every rule, for instance: Spatulate fingers, which are altogether unsuspicious, and always full of excessive, illimitable self-confidence, even when there is a very compact head-line, denote that the timidity is only apparent, a false timidity which is easily overcome.

Short nails, with a large head-line, even though it be compact, says Desbarolles, and of the Martian type, pluck

up self-confidence and even audacity when they are perfectly at home in their art, industry or business, in a word, whatever profession they have chosen. Their critical spirit makes them calm and even confident in themselves. Only then are they able to act boldly. This boldness is the proper kind, since it is not based on an insensate pride, but on the consciousness of merit acquired by habit of life. It is copper ceaselessly polished until it glows like gold.

A very well-developed mount of Mars may also overcome timidity (compact head-line), in the case of a teacher, a comedian or an orator; for presence of mind (Mars) allows him to endure his first failures, failures which he expects to suffer; for, little by little, if the thumb be large, if there be persistence, Mars will regain his empire, and may carry the individual along with him, with an energy which increases as he progresses.

The Head-line Separated from the Life-line at the Starting-point of the Latter

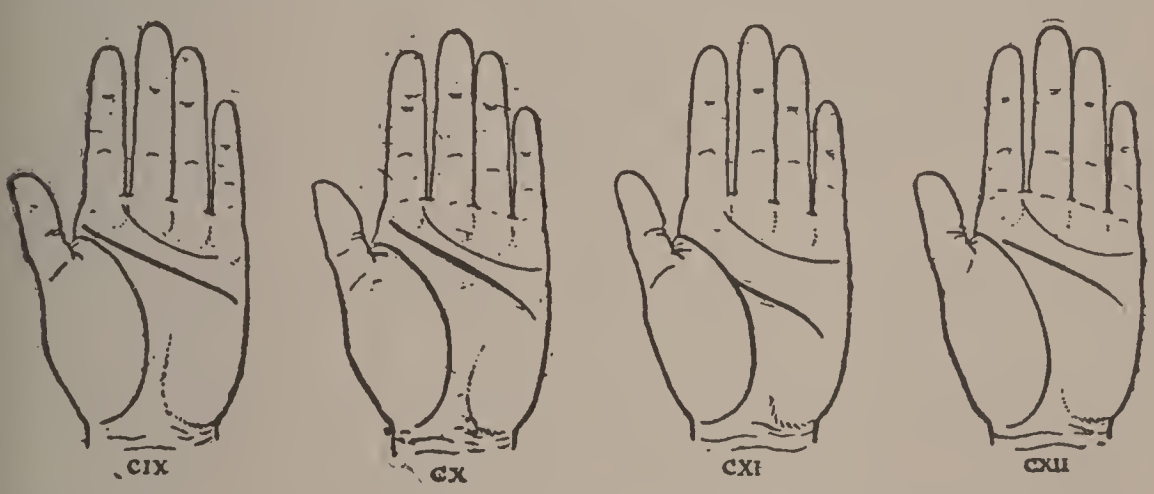
The head-line entirely separated from the life-line produces altogether different effects from those just recorded (Fig. CIX).

In fact, when the head-line is separated from the life-line, the head does not advise instinct, and represents a life which begins and runs its course without guidance. Reason is incapable of resistance, because reason, represented by the head-line, only exists in an extemporaneous and inefficient manner.

The child thoughtlessly abandons itself to all its naughty instincts, the young man wishes to follow his inclinations, the mature man his dominant passions; for the man with a separated head-line has unshakable confidence in himself and in his star. He has no doubts of

any kind, advances rashly and by force, and is subject to accesses of involuntary and irreflective frankness which he often regrets when too late. He arrives at his decisions promptly and thoughtlessly, makes blunders, is often vain and hot-headed, but he has self-possession and audacity, and this serves him.

It must be admitted that very often these people with a separated head-line, thanks to their exaggerated self-confidence, their self-possession, their daring, and even to their lesser abilities, qualities and knowledge, are able to forge ahead more quickly, unless they are guilty of great impru-



dence, than persons who are their superiors in talent, but who have a compact head-line.

In spite of this, these self-confident people might as well be advised to sleep on a decision before taking it, if they wish to avoid disappointment, and at times, misfortune.

This separated head-line will be found in the hands of nearly all Americans at the head of great enterprises; it renders great services to lawyers, orators, artists, comedians and clergymen, in a word, to all who address themselves to the public which they must impress, by means of their confidence and daring, in order to make them amenable to their ideas.

A turned-up nose, such as many Englishmen possess, is almost the equivalent, in the matter of coming to "snap judgments," to the separated head-line; yet with less of pride and self-confidence.

The Distinctly Separated Head-line at the Beginning of the Life-line

When the head-line is separated from the life-line, at its beginning, by a large space, the head is quite withdrawn, and receives no further advice, nor does the instinct ask for any. Each acts as it pleases, and this denotes—especially if the head-line be long and red—a violent death, love of money, foolishness, stupidity, lack of moral sense, cruelty, vanity and thoughtless daring (CX).

The Head-line Long in Leaving the Life-line

When the head-line, instead of starting below or at the life-line, and following it for a time, does not leave the life-line until toward the age of twelve or fifteen, for example, it means that up to that time the life of the person in question has not been accompanied by reason, and that intelligence does not actually begin until the day when the head-line breaks away from the life-line; hence it is a sign of retarded intellectual development (Fig. CXI).

The Head-line Commencing without Touching the Life-line

When the head-line begins without touching the life-line, but on the same level, leaving only one space, it denotes serious eye trouble in youth (Fig. CXII).

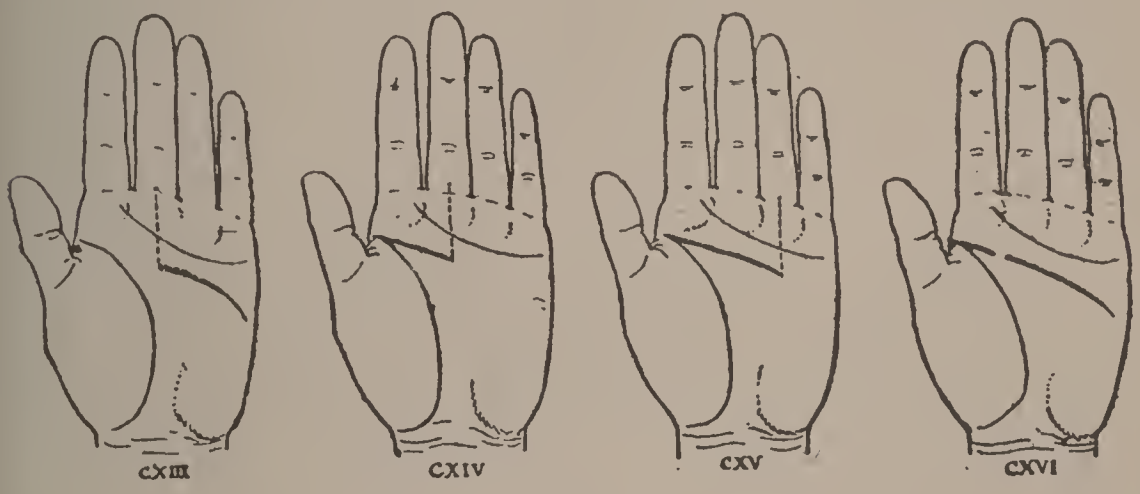
The Head-line Beginning Below the Medial Finger

The head-line beginning below the medial finger betokens an obstacle in the development of the intelligence (Fig. CXIII).

The Head-line Ending Below the Medial Finger

A short head-line always indicates frivolity and lack of character.

When it ends below the medial finger, it denotes: an intelligence but little developed, or, at any rate, unreliable, little perseverance and sequence of idea, levity of spirit,



want of order and manners, a short life, and death in youth; in this connection consult the life-line (Fig. CXIV).

The Head-line Ending Beneath the Annular Finger

The head-line, when it bends and stops beneath the annular finger, denotes an improvident person, not at all positive, without thought for the future, volatile, exceedingly sensual, often changing his mind, more impressed by appearances than by real worth, and for whom life is merely an excuse for pleasure and enjoyment. It denotes

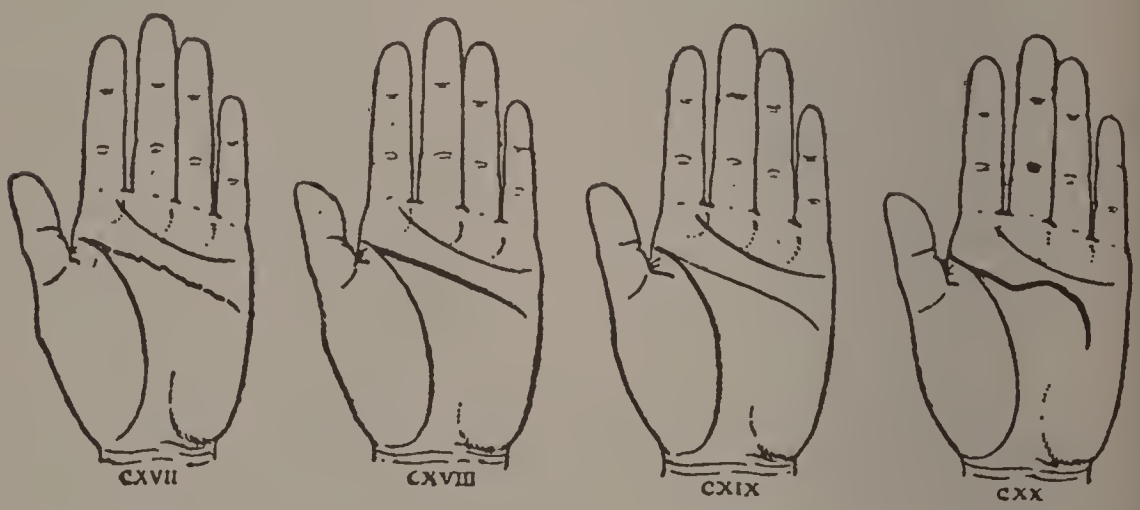
coquetry in women, faithlessness in men. This line often foretells: a misspent life or one whose promise has not been fulfilled, for men; and annoyances and disgusts, for women (Fig. CXV).

A Head-line Cut at the Start

A head-line cut or interrupted at its beginning, denotes wounds in the thighs, maladies of the legs, and wounds in the head, in most cases caused by falls (Fig. CXVI).

The Head-line Formed of Small Fragments

An indeterminate head-line, formed of small separate fragments, denotes a tendency to sick headache or pains



in the head, and often forgetfulness of past and even present things, a sudden lack of memory, a passing amnesia which prevents the development of a thought or the ending of a sentence which has been begun. It sometimes stands for foolishnesss and stupidity (Fig. CXVII).

The Deeply-furrowed Head-line

Will power is expressed by the depth of the head-line, as is also courage and energy (Fig. CXVIII).

The Scarcely Marked Head-line

A slight head-line, scarcely marked, denotes a will which is not very intense, lack of sequence in ideas, and, when the hepatic line, or line of health is missing, a delicate constitution (Fig. CXIX).

A very slight head-line, feebly outlined, also indicates the blues, weakness, languor, and a tendency to become lymphatic, as does the line in form of a chain.

Color

When the head-line is large and pale, it reveals a lack of determination, and an intelligence which is not very active.

When it is red, it denotes a sane will.

When too red, or livid, it denotes that a rush of blood to the head, apoplexy or epilepsy are indicated.

The Curved and Ascending Head-line

The curved and ascending head-line is a bad sign, for it anounces that some misfortune is to occur in life (Fig. CXX).

The Twisted Head-line

The twisted head-line denotes a changeable, aimless disposition, a bad disposition, avarice, ill-will, falsehood, a tendency to steal, and a poor liver (Fig. CXXI).

The Poorly Shaped, Indistinct Head-line, Crossed with Small Lines

Poorly shaped, indistinct or hard to visualize, the head-line is a sign of insanity and cerebral weakness. When it is scattered, infirmity and poverty are indicated.

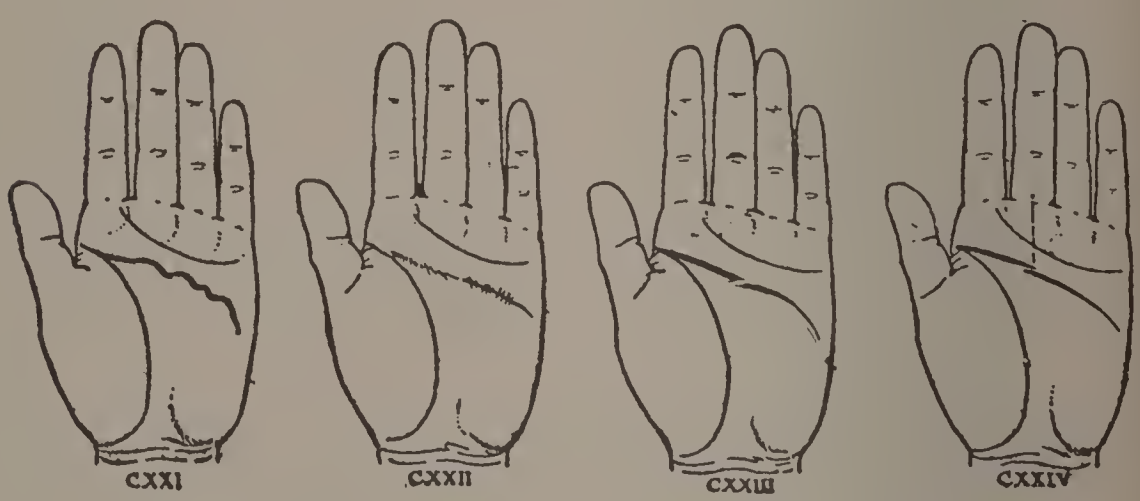
When crossed by numerous small lines, it indicates sick headaches and continual pains in the head at the period written on the line (Fig. CXXII).

The Head-line Broken in Two

A head-line broken in two fragments or pieces in one hand, carries a threat of madness in consequence of a disappointed passion, even when the head-line is very good in the other hand; yet this diminishes the danger, which in that case is no more than a menace of accident (Fig. CXXIII).

The Head-line in Two Superimposed Pieces, Below the Medial Finger

The head-line broken into two pieces, superimposed below the mount of Saturn denotes: great misfortune; a



mortal wound on the head, a broken head, and broken limbs, legs rather than arms. This sign often is to be found in one hand only. This stigma is nearly always found in the hands of criminals condemned to be beheaded (Fig. CXXIV).

The Head-line Inclined Toward the Life-line

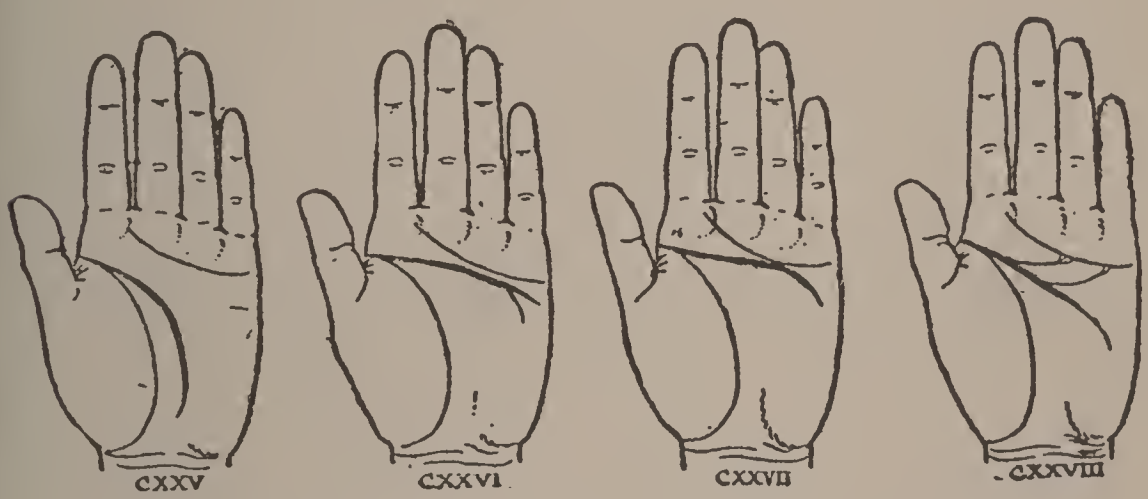
The head-line somewhat inclined toward the life-line is an infallible sign of happiness (Fig. CXXV).

The Head-line Inclined Toward the Heart-line

When the head-line is too near the line of the heart, palpitations, fainting spells, suffocation, and a tendency to asthma are indicated. If, in addition, it ends in a fork, it denotes dissimulation (Fig. CXXVI).

The Head-line Joining the Heart-line

When the head-line rises and joins the line of the heart, it denotes that the head is controlled by the heart and that the mind will always be dominated by the heart and love (Fig. CXXVII).



A Branch Pointing Toward the Heart-line

If a furrow or branch leaves the head-line and turns toward the line of the heart, it denotes that reason will be stronger than the heart or than love (Fig. CXXVIII).

A Branch Pointing Toward the Index Finger

When a furrow or branch leaving the head-line ends in a star on the mount of Jupiter, it foretells that the person in question will be rich and happy in spite of the inconstancy of fortune. This sign is also a token of extraordinary success. But when this branch rises toward the index finger, it stands for vanity and pride (Fig. CXXIX).

An Island

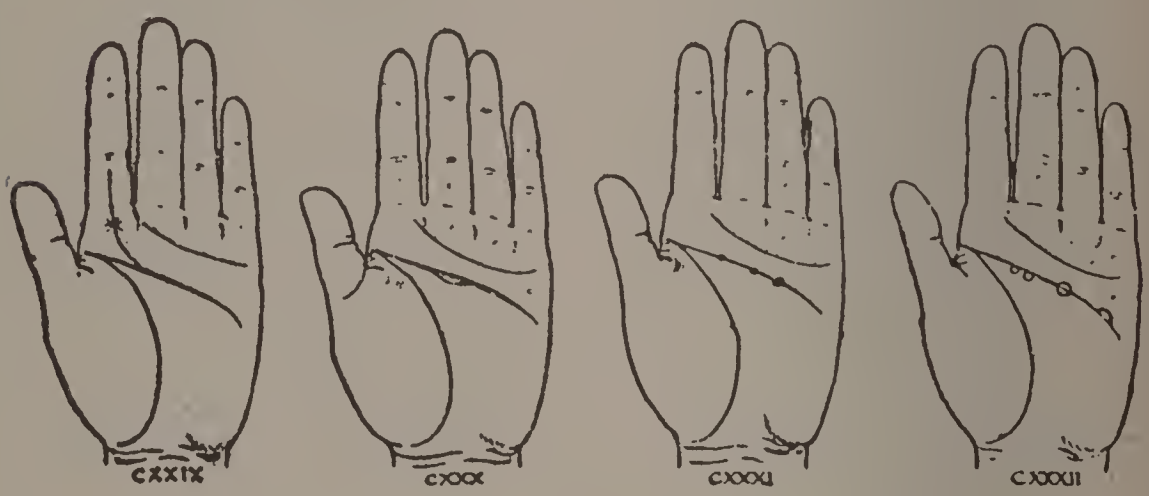
An island on the head-line is an indication of cerebral fevers and maladies, at times hereditary, as well as continued nervous headaches, whose duration is represented by the length of the island (Fig. CXXX).

Dots

When the head-line shows:

White dots, then according to tradition, scientific discoveries will be made.

Red dots foretell wounds of the head.



Black or bluish dots presage typhoid or nervous fever, or excessive headache at the time and for the duration represented by the mark and its length on the line (Fig. CXXXI).

A cross apparently leaning, imprinted on the head-line forecasts violent neuralgic pains.

Circles and Half-circles

According to tradition, as many circles as there are in the head-line, so many homicides will there have been committed, if the circles be pallid, and so many will there be to commit when they are red (Fig. CXXXII).

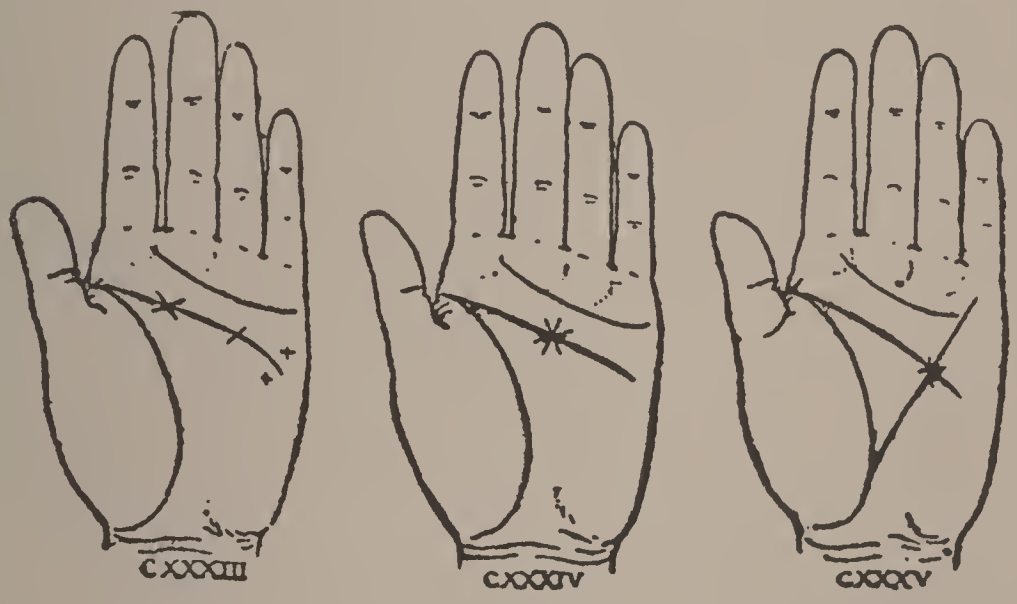
When the circles are not completed, they announce danger from injuries or wounds.

Half-circles announce wounds when they are in the head-line; but when they are placed on or against the line, they denote discussions, law suits and annoyances.

These half-circles, when somewhat oval in shape, also denote neuralgia and cerebral weakness.

Crosses

A cross in the middle of the head-line denotes a mortal wound or approaching death (Fig. CXXXIII).



A small cross at the end of a head-line, either above or below it, announces a happy and a favorable fortune.

When some lines in the shape of a cross occur on the head-line they denote wounds of the head which are the more dangerous the more strongly emphasized the marks are:

Stars

A star on the head-line itself annouces madness or a very dangerous wound in the head (Fig. CXXXIV).

A star, says Desbarolles, at the end of the head-line, at

its point of junction with the line of health, going to the mount of Mercury, always announces danger in child-birth, or child-birth more or less painful, which may, when the star contains a black dot, entail mental troubles as a consequence. A well-defined star foretells danger in child-birth or sterility since, as a matter of fact, when the organ is inactive it causes child-birth to be painful, and where it is altogether inert, it causes sterility (Fig. CXXXV).

CHAPTER XI

THE LINE OF THE HEART

"The speech of the heart is a universal language, and all that we require to speak and to understand it is sensibility."—DUCLOS.

THE heart-line, the third one of the principal lines, is that which runs below the mounts, at the base of the fingers, in the upper part of the hand; it begins beneath the index finger and ends at the percussion.

The heart-line acquaints us with moral troubles and chagrins, the sufferings of love and of the heart, and the cardiac affections; indicates degrees of emotion in all its forms: sensibility, affability, kindness, tenderness, sentimentality, the idealization of love, and informs us as to the power and intensity of passion.

Now, since the passions of the heart are the source and explanation of much that happens in life, we believe that the study of the emotional character of man and woman is, perhaps, more important than that of their physical constitution and their intelligence. The heart, as a matter of fact, is the cause of more change of opinion, and renewal of opinion than is brought about by reason; it is the touch-stone of human nature, the essence of life itself, the motive of all actions, the principle of all passions.

§ i. *The Heart-line in Woman and in Man*

The heart-line is generally more eloquent in the case of woman than in that of man. Woman's brain is altogether

similar to that of man, she is man's equal as regards intelligence and cleverness, but she differs from him in the disposition of her heart and soul.

The heart, which is the pivot of the female constitution, is the converging point for all her predilections; while in man, though the heart often speaks quite as powerfully, amorous passion in his case is more an organic need. "The heart does not follow the senses," says Jean-Jacques Rousseau, "it guides them, and when they go astray, shields them with a delightful veil."

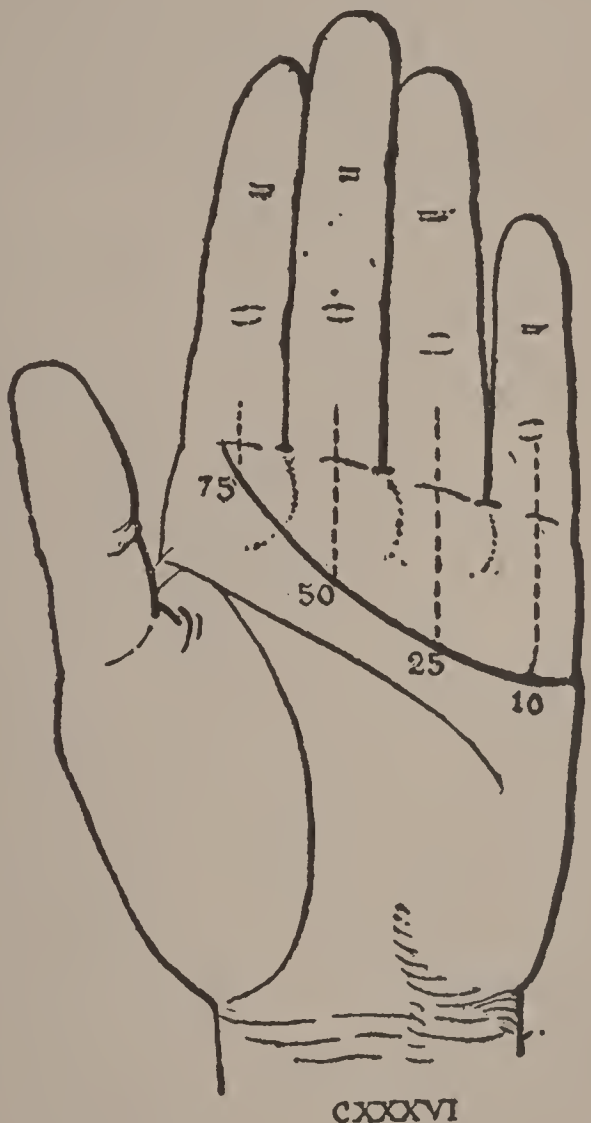
Gifted with exquisite sensibility, woman often acts without reasoning, following the generous promptings of her heart, which is all love, devotion and tender sentiment. In woman's case, it is the heart and not the mind which gives the impulse. The famous Mme. de La Fayette, united in bonds of the closest friendship with M. de la Rochefoucauld, once said to the author of the *Maximes:* "He taught me wit and cleverness, but I reformed his heart." Hence, women are well aware that happiness comes rather from the heart than from the mind.

What investigator, no matter how deeply versed, may hope to sound the abysses of the heart, and flatter himself that he knows it thoroughly, especially the heart of a woman, which, as they say, is a mystery one should not attempt to explain!

Yet we may find this explanation by consulting, simultaneously, the line of the heart, the mount of Venus, and the small lines called: lines of union, of marriage, of secret connections, and of amorous crosses, which make it possible for us to decipher the most intimate secrets of human nature and of the female soul, from the most trifling sentimentalities to the most violent amatory passions.

The heart-line, accordingly, well deserves the name given it, since it reflects all the emotions and manifestations of the heart.

A hand without a heart-line should always inspire distrust, especially if the thumb be shaped like a marble!



CXXXVI

It denotes a person without principle or conscience, egotistical, faithless, vicious, headstrong, and taking pleasure in ill-doing, and predicts serious accidents, breaking and fracture of the bones, accidents due to fire, shipwreck, and sometimes a premature death.

§ ii. *The Division of the Heart-line to Indicate Age and the Time of Occurrence of Events*

The division of the heart-line to determine age and the time of the occurrence of the events indicated by the line in question, is obtained by dropping a perpendicular line to the heart-line from the middle of each one of the fingers, auricular, annular, medial and index, in succession, which results, respectively, in the periods of ten, twenty-five, fifty and seventy-five years.

In order to ascertain the approximate time when the events will come to pass, one must proceed as has already been indicated for the head-line, and mentally divide each of the periods above noted (Fig. CXXXVI).

§ iii. *The Heart-line Regarded from Various Points of View*

The Perfect Line

When clean-cut, without island or cross-lines, dots or spots, well colored, visible, straight, continuous, not deeply furrowed, with or without branches, and starting either from the mount of Jupiter or between the index and the medial finger, outlining a pretty little furrow for the eye to behold up to the percussion, the heart-line is a perfect one.

This handsome line, which reveals ideal affection, conjugal devotion, and the impassioned movement of heart and soul, is especially noticeable in the hands of French women. In all classes of society, women have given and still continue to give daily proof that in hospitals and ambulances, in the midst of the sick and wounded, in war and everwhere else, they can endure the hardest work, the greatest misery, without a murmur, and die happy in the

sacrifice they are making for those whom they love (Fig. CXXXVII).

The annals of the French Revolution swarm with instances of noble devotion, of sublime deaths which are unparalleled in the history of other nations. Let us mention a few at random from this long list of devoted women, a few names immortalized by eloquent pens: Mme. Tallien, surnamed "Our Lady of Thermidor"; Mmes. Gramaud, Lavergne, de Mouchy, Boyer, Malezey, Ruvilly, Desmarets, de Claviére, Payssac, Lefort, and

Mlles. Cazotte and de Sombreuil, who braved death a score of times to save their fathers' lives!

Mme. de Rosambo, on her way to the scaffold, met Mlle. de Sombreuil and said to her: "You have had the happiness of saving your father, and I have the consolation of dying with mine."

Mme. Roland, a woman of lofty intelligence and a great heart, devoid of fear, paid with her head for her refusal to betray her husband's hiding-place. This sublime, resolute woman mounted the scaffold uttering the celebrated words: "O liberty, what crimes are committed in thy name!"

Attention should also be called to Mme. de la Valette's deed of daring, devotion and conjugal affection. General Count de la Valette, condemned to death after the "Hundred Days" (1815), was awaiting his execution in the prisons of the state. His wife obtained permission to visit him in his cell. There she quickly exchanged her husband's garments with her own, and the prisoner escaped thanks to this disguise. By this instance of devotion Mme. de la Valette saved her husband from certain death.

Orators whose pathos moves, distinguished criminal lawyers, preachers with a penetrating and touching delivery, the great dramatic artists, the sublime tragic actresses, all bear in their hand a handsome heart-line, which brings them the gift of love of form, grace, desire to please, kindness toward all, and tenderness, as well as the ability to charm, move and touch, to make heart and soul weep and tremble with emotion.

The infallible means of exciting the passions lying dormant in an audience, according to the principles of Quintilian and Horace, is to feel them and be impenetrated with them one's self: *Si vis me flere, dolendum est primum ipsi tibi,* "If you wish to draw the tears from my eyes, begin by shedding them yourself."

"It is by the heart," said Jules Fabre, "that men are led!" And in fact, the words which appease the multitude, which spur it on, make it reach decisions, uplift and carry it away, like all beautiful thoughts as well, come from the heart.

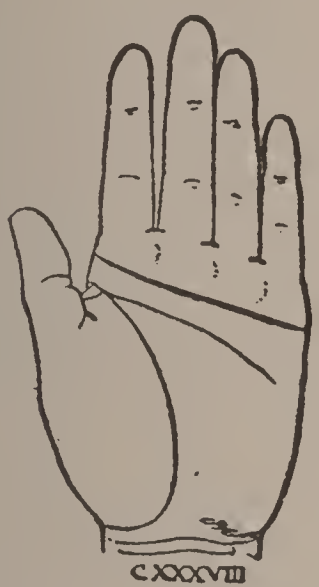
The Heart-line Crossing the Hand, with or without Branches

When a heart-line, completely crossing the hand, coming as it were, from the back of the hand, below the mount of Jupiter, draws an attractive furrow as far as the percussion (Fig. CXXXVIII).

Or else:

When a heart-line equally long begins on the mount of Jupiter, with branches, and ends on the mount of Mercury, also with branches and in both hands (Fig. CXXXIX).

These two great heart-lines, with or without branches, denote a person who is loving, affectionate, sentimental to excess, very emotional, very impressionable, having too much heart, too much sensibility, an ever restless tenderness, quick to take offense, and of an extremely nervous



CXXXVIII

CXXXIX

disposition with regard to everything relating to sentiment or heart-impressions. Of an anxious nature, she will always conjure up visions of death or disaster, ending by making her tender apprehensions turn to realities, and imagining that she sees in the face of a son, a husband or a lover signs of illness, trouble or worry which do not actually exist.

Persons who have such heart-lines will beyond all doubt know the happiness which affection and love proportion; but they will have to resign themselves to inevitable

chagrins, and to the great sufferings which they cause, and, in most cases create for themselves.

Excess in affection and in love lead to tyranny, tyranny degenerates into jealousy, and jealousy is a malignant poison which embitters life and exasperates the heart.

"The heart has a kind of reason," says Pascal, "which reason does not know." In fact, one meets persons who are very loving, very affectionate, who adore their children, for example, and overwhelm them with tenderness, and yet are unable to understand that the latter, too, feel the need of expressing their heart's affection. It is said that the pious Queen Blanche of Castile would rarely permit King Louis IX, her son, known as "Saint Louis of France," to remain alone with his wife, Queen Marguerite; and that Saint Louis, though very much in love with her, usually deferred to his mother's wishes. The young queen once happening to be in the garden of the royal chateau, and seeing some sparrows caressing each other, called out to them: "Make haste, you poor little birds, I see mother-in-law coming!"

The heart-line of Lamartine, greatest of elegiac poets, traversed the entire hand, and was enriched from beginning to end with a multitude of leaves or branches which flowered around it throughout its entire length. It was an indication of the most affectionate nature, the most loving disposition, which one might imagine; it represented an exquisite tenderness, an immense love for all that was great, all that was noble, all that was beautiful!

Sully-Prudhomme, that tender poet given to thoughts of delicate and profound loveliness, also had a long, handsome heart-line, one which at its starting-point, along its length and at its end was wreathed with leaves, thus indicating too loving a heart, too great a sensibility, an exquisite tenderness, a love troubled by doubt and uncer-

tainty, and a sentimental and affectionate disposition, but one nervous to excess. It was in his sentimentality, his sensibility, his imagination and his heart that Sully-Prudhomme found his poetic afflatus and his genius.

One must always be considerate of the nervousness and susceptibility of people who have long branched heart-lines, since it is very hard for them to change their nature, which is excessively emotional, and besides, they generally have a predisposition to heart-disease.

If, together with such lines, the thumb is shaped like a marble, it denotes a tendency to hysteria.

The Large, Pale Heart-line

The large, pale heart-line indicates an affection calm to the limit of egotism, and, if the line is not large, the pale heart-line is often a sign of cold debauchery. As we already know, all large, pale lines denote a defect, that is to say, the opposite of the quality indicated by the line.

The Red Heart-line

The red, livid heart-line denotes energy in the affections, whether they be good or bad, an ardent love capable of turning to violence, an evil nature or illness, or a bad disposition; especially violence in particular. It is often to be seen in the hands of criminals.

The Slight, Delicate and Narrow Heart-line

The slight, narrow and delicate heart-line indicates egotism, an arid heart, insensibility, envy and at times, inconstancy and shortness of duration in the affections.

The Long Heart-line

The greater or lesser length of the heart-line shows the extent of its tenderness, the force or feebleness of

the heart's attachment. When too long, it is a sign of lack of order in tenderness.

The Hollow Heart-line

When the line of the heart is straight and hollow, and crosses the entire hand, it is an indication of cruelty, malignancy, and a tendency to assassination. This fatal sign is generally to be met with in the hands of parricides and assassins of their blood relatives.

The Double Heart-line

The sister line of the heart-line (one very rarely found) follows it in whole or in part throughout its length, and

CXL

CXLI

repairs its ruptures and defects, if it has any. It denotes a person susceptible of great devotion in friendship and in love, and in the case of women, little ability in the treatment of female maladies, and great amorous powers (Fig. CXL).

Déjazet, the celebrated comedienne, who so admirably incorporated the French spirit on the stage, and who still, at the age of seventy, sang with a clear and incisive voice those old songs of Lizette and Frétillon which delighted the audiences that hummed them together with her,

Déjazet's hand showed a double heart-line which indicated her treasures of expansiveness. Contemporaries who knew her said that she had one heart-line for her friends and another for her lovers.

The Long Heart-line with Furrowed Mount of the Moon

When the line of the heart is long and cuts across the entire hand, it is, as we have just seen, an indication of too strong, too vivid, and almost always too jealous an affection. If, in addition, the mount of the Moon is furrowed and striped with small rays and lines, it denotes jealousy pushed to the extreme, and when furthermore, the girdle of Venus adds its supersensitive effluvia, the very paroxysm of jealousy is foretold (Fig. CXLI).

The Heart Line Beginning Below the Index Finger

When the line of the heart makes a direct start in the third phalanx of the index finger, it shows that its possessor is a good man, worthy of all honor (Fig. CXLII).

The Heart-line Beginning on the Mount of Jupiter

When the heart-line begins on the mount of Jupiter, it indicates idealism in love, is a sign of kindness, and a presage of dignity and wealth (Fig. CXLIII).

The Heart-line Beginning at the Root of the Index Finger

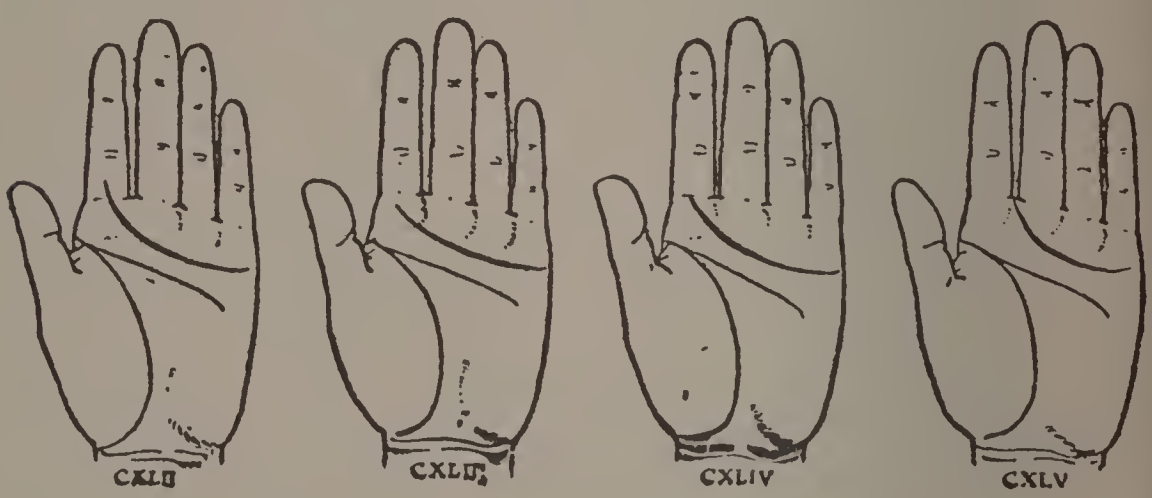
When the heart-line begins at the root of the index finger, it foretells losses or misfortune in enterprises. People who have this sign should be advised never to undertake any speculative or adventurous enterprises, or projects promising large returns on an investment, and be content with sure investments, without risks, and business dealings which they have studied maturely (Fig. CXLIV).

The Heart-line Beginning Between the Index and the Medial Fingers

When the heart-line begins between the index finger and the medial, it is an indication of a life laborious to its very end, either for the person's personal satisfaction, or because of the necessities of his position. It also presages a happy love and great good luck (Fig. CXLV).

The Heart-line Beginning Beneath the Medial Finger

The heart-line beginning beneath the medial finger announces: little tenderness, not very happy affections, numerous heart disappointments in friendship as well as love, especially if it begin quite brutally, without branches. It is an indication of an uneasy life. It denotes love by way of the senses rather than the heart; and if its possessor becomes attached to anyone, it will be principally because of sensual pleasure (Fig. CXLVI).



The Heart-line Beginning Beneath the Annular Finger

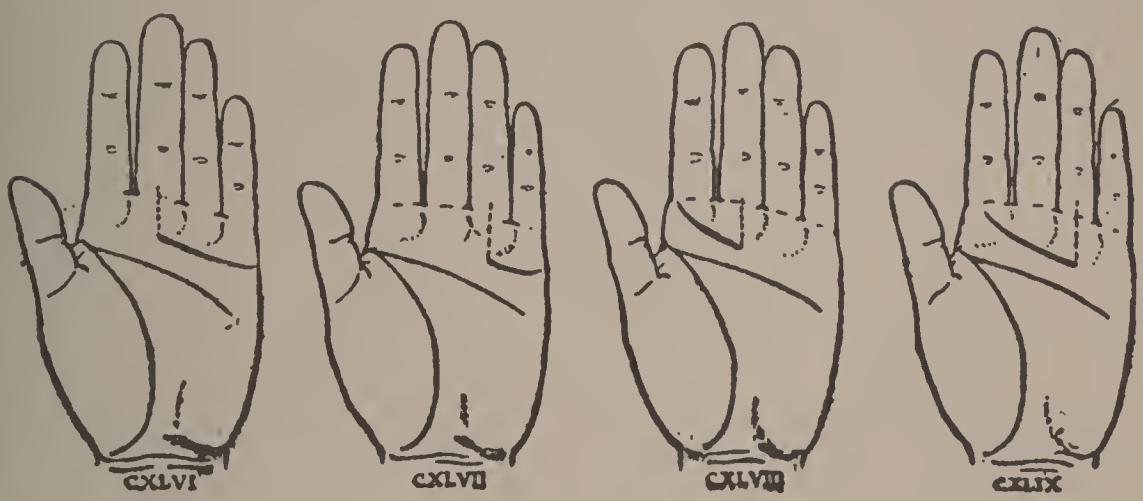
The heart-line beginning beneath the annular finger denotes foolishness and poverty of heart and spirit (Fig. CXLVII).

The Heart-line Ending Beneath the Medial Finger

When the heart-line stops beneath the medial finger, it is a fatal sign, predicting aneurism, a short life, and an early death (Fig. CXLVIII).

The Heart-line Ending Beneath the Annular Finger

The heart-line ending beneath the annular finger denotes pride, self-contentment and fatuity (Fig. CXLIX).



The Heart-line Ending Beneath the Auricular Finger

The line of the heart ending beneath the auricular finger, denotes greater skill than love in the affections. This sign is very bad when it is not compensated for by other signs (Fig. CL).

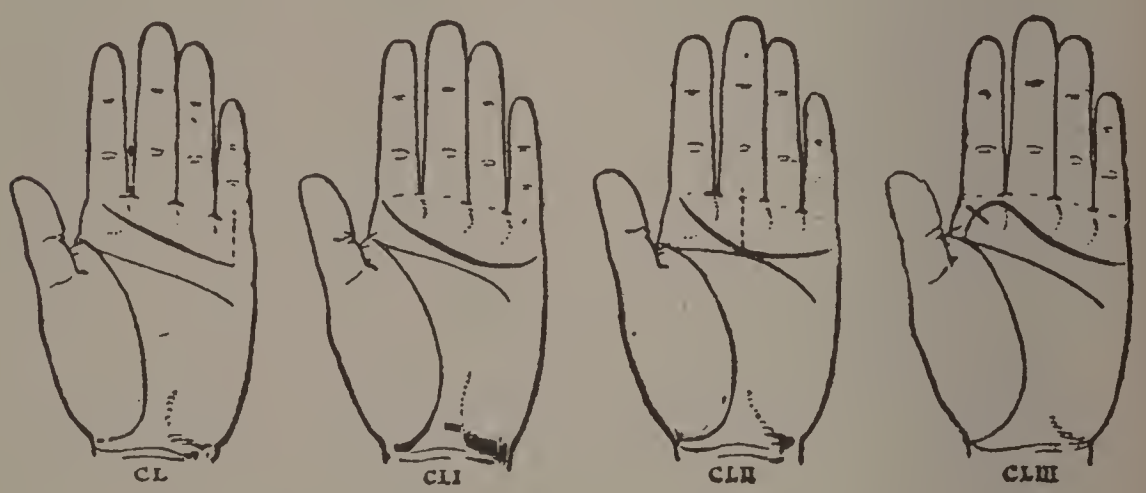
The Heart-line Stooping Toward the Head-line without Touching the Latter

When the line of the heart stoops in its course toward the head-line, without touching the latter, it often denotes: hypocrisy, duplicity and an underhand turn of mind, but above all it is a sign of a person who allows his heart to be guided by his head, or who is able to direct his love and make his heart reason, like the Elec-

tress of Hanover, for instance. Standing on a balcony in Venice, one day, with the illustrious French scientist Chevreau, the latter pointed out her husband, busy talking to a very handsome Venetian girl, to the Electress: "It makes very little difference to me," said she, laughing, "where the Elector promenades his heart all day long, provided he brings it back to me at night" (Fig. CLI).

The Heart-line Joining the Head-line Beneath the Medial Finger

When the heart-line inclines and joins the head-line beneath the medial finger, it is an indication of severe misfortune, and of violent death (Fig. CLII).



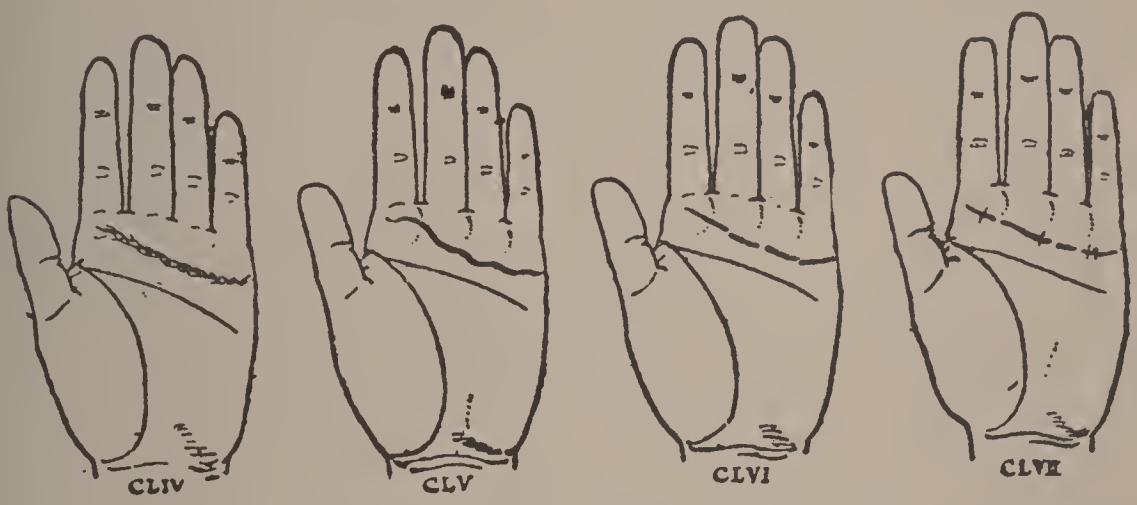
The Heart-line Joined to the Head-line

When the heart-line, stooping down, joins the head-line and the line of life, and forms a St. Andrew's cross on the mount of Jupiter, it foretells a union or a marriage which will be the cause of suffering, of chagrin or of loss (Fig. CLIII).

Thus, as we have seen when we studied the line of life, when the three principal lines unite at the beginning of the line of life, a violent death or a fatal accident are prophesied.

The Heart-line in Chains

When the heart-line progresses in branches and chains, at times confused, it indicates from the standpoint of health a tendency toward palpitation and heart-disease. It also denotes an impressionable heart, great, even excessive sensibility, inconstancy in love, infidelity, an excessive prodigality of heart which causes it to lavish its affection in detail and fall in love here, there and the other place, a number of times and a little at a time. It is the artichoke heart, with a leaf for each and every one. Its owner cuts up his heart in little love affairs.



They were praising a lady who had become notorious because of her numerous love affairs in the presence of Sophie Arnould, the great singer, famous for her wit and beauty: "You are right," said Sophie, "she is an excellent person. She has a preference for everyone in the world." The lady in question must surely have possessed a long heart-line, in chains (Fig. CLIV).

The Twisted Heart-line

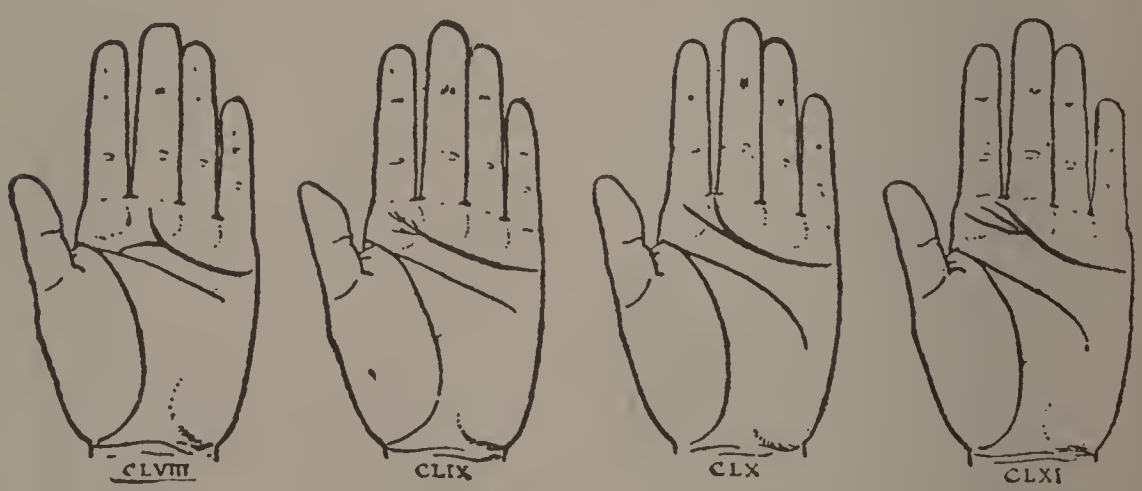
The heart-line twisted in the middle denotes usury; when twisted at its extremities it announces diseases of the heart or of the blood (Fig. CLV).

The Broken Heart-line

The heart-line broken into several pieces denotes inconstancy in affection and in love. It stands for connections which are made and broken every moment like the line of the heart itself. The cause of the break will be indicated by the signification of the mount beneath which the break occurs; and it will always be in connection with the evil signification of the mount, since a break is a sign of weakness and weakness is error (Fig. CLVI).

The Cut and Crossed Heart-line

When the line of the heart is cut or crossed by lines other than those known, it is a sign of inconstancy in



love, of deceit, of misfortunes in affection and in love, equal in number to the number of cuts or small transverse lines occurring (Fig. CLVII).

The Heart-line Divided into Two Branches

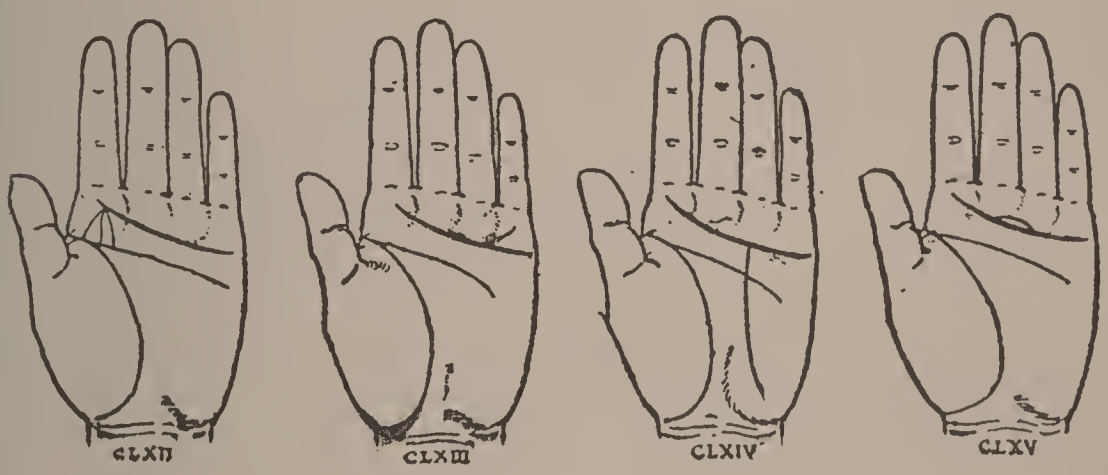
When the heart-line is divided into two branches, of which one rises in the mount of Saturn and the other descends toward the head-line, it denotes a double manner of seeing and hearing, and in such case one is subject to error, often deceived and incurs numerous losses (Fig. CLVIII).

BRANCHES

A bare heart-line, without branches, if not very long, denotes an arid heart, insensibility, envy and jealousy.

If the heart-line throws out a branch at the mount of Jupiter toward its line of departure, it is a sign that the emotional faculties, affection or passion are tender, propitious and energetic (Fig. CLIX).

When the heart-line is long and bifurcated at its beginning, and a leaf or branch moves toward the mount of Jupiter and the other branch stops between the index finger and the medial, it denotes happiness and a tranquil



life, good luck and success; it is the harbinger of a life passed among grandeurs and fatality (Fig. CLX).

When three branches are thrown out toward the mount of Jupiter, wealth and probable honors are denoted. It is an indication of a just and true-hearted man, eager for all the pleasures of life, but able to enjoy them in moderation, frequenting and enjoying the society of women (Fig. CLXI).

When the line of the heart sends out three branches from the mount of Jupiter toward the head-line, which rejoins them, it denotes melancholy, black thoughts and suicide (Fig. CLXII).

The Furrow Moving Toward the Mount of Mercury

A line or furrow leaving the heart-line and moving straight toward the mount of Mercury denotes profits, gains, benefits and opportunities of making a fortune (Fig. CLXIII).

The Line from the Mount of the Moon to the Heart-line

When a line leaves the mount of the Moon, rises to the heart-line and stops there, it denotes happiness as a result of caprice or a woman's love (Fig. CLXIV).

CLXVI

CLXVII

The Island

An island on the heart-line is not, as tradition declares, an indication of adultery or illicit love; but merely denotes some form of heart trouble (Fig. CLXV).

The Hole or Pit

A hole in the heart-line resembling a recent and ensanguined scar, which will have left quite a deep indentation in the flesh, together with a species of inflation or bloating around its border, is a sign of apoplexy (Fig. CLXVI).

Dots

Dots on the heart-line itself always denote a trouble of the heart, due to family reasons, to affection or to friendship, or to love, husband, lover or mistress (Fig. CLXVII).

A dot under the mount of the Sun denotes a chagrin, an annoyance, or an obstacle caused by a passion for some distinguished person, or for an artist of either sex.

Red dots disclose annoyances, conjugal love troubles, and wounds of the heart, either physical or moral.

CHAPTER XII

THE LINE OF DIRECTION OR OF FATE

"There is no man whom Fortune does not visit once during his life; yet when she does not find him ready to receive her, she enters by the door and goes out by the window."

—CARDINAL IMPERIALI.

THE line of direction or of fate, may start optionally at the bracelet, at the line of life, the plain of Mars, the mount of Mars or the mount of the Moon, to end at the root of the medial finger, traversing the mount of Saturn, whence it is also called the Saturnian line.

§ i. *Fate or Destiny*

The ancients called this line the line of chance, the word being understood not in its generally accepted meaning of good fortune, prosperity, and happy results, but as having the signification of the Latin *cadencia,* from which it is derived, and which means: that which befalls, that which happens, that which occurs, whether fortunate or unfortunate, favorable or unfavorable, since the hour of every destiny strikes, and it is fate alone which never returns and never alters.

There is, in fact, no such thing as constant happiness or constant misfortune; pleasure and pain, gaiety and sadness are so frequently mingled in life that one is almost invariably the consequence of the other and everything, says an ancient author, has its good and its bad side. Infancy has its candies and—the strap. The army man has honor without gain; the war profiteer gain

without honor. The rich man is envied and rarely has real friends. Authors are praised in one magazine and scored in another. The husband of a pretty wife loves and is jealous; the husband of a homely one is safe and bored. In a word, evil always goes with good, just as good always goes with evil.

"Fate," says Dr. Félix Regnault, "actually exists. Only we believe that fate is due to some external cause, whereas it exists in ourselves; good luck or ill luck depend upon one's character. The latter strikes him who believes in it. Fortune never smiles on him. Yet how can one succeed if one does not believe in success? On the other hand, the man who thinks he was born under a lucky star, that the fairies were kind to him at birth, or that a fetish guards him, is favored by fortune, so they say. It is true, but he holds his own fate in his hands, in the faith which gives him courage and perseverance."

Fortune, wealth, fate are all relative ideas, and are variously interpreted according to education, rank and position. There are very rich persons, basking in the smiles of fortune, who, unable to appreciate their good luck, are never satisfied with their fate because the needs they create for themselves are still beyond their means of attainment. Others, on the contrary, think themselves lucky to be holding some modest position.

Hence the line of direction or of fate calls for an interpretation which differs according to the social position of the individual.

We know persons whose hands show a very attractive line of fate and yet who are far from being favored by luck and good fortune. This line, for instance, is almost always clearly defined in the hands of peasants and country-folk, who toil hard the year round, without losing

an hour for pleasure, but seldom lose sight of the village church-tower. In their case, it signifies that they live a uniform life, from the point of view of ideas as well as of events, that they tranquilly follow their little end of path without sudden stops, ambitions or changes of situation. They say to themselves, with Fontenelle: "In order to be happy one must not change one's place often and one must take up little room," and they follow the principle of the philosopher Medenemus: "It is a great blessing to have what one wants; but it is a still greater blessing to want what one has."

One cannot say that these persons are favored by fate; yet, since they create no needs for themselves and are satisfied with their situation, they are happy in their own way, according to their state and condition. This uniform life, without disturbances, always the same, is a good explanation of the sharply defined directness of their fate-line.

§ ii. *Observations Regarding the Fluctuation of the Line of Direction or of Fate*

The line of direction or of fate is not a "lucky" line in the general meaning of the word. It is a guiding line in which the general course of our life is set down, its stops, bifurcations, changes of situation, the great struggles of existence and often their causes, as well, and the approximate time of happening of past, present and future events. It is the key with which to prove these same events as recorded by the line of life.

All that tends to modify our existence is indicated by a break in the line, a rupture, a cross, a star, a black dot, an island or by some other line which traverses the fate-line.

In most cases, the line of fate begins to appear in the hand at the moment when a favorable position is outlined, with the very characteristic detail that it progresses with a furrow that deepens from the moment on that it is assured.

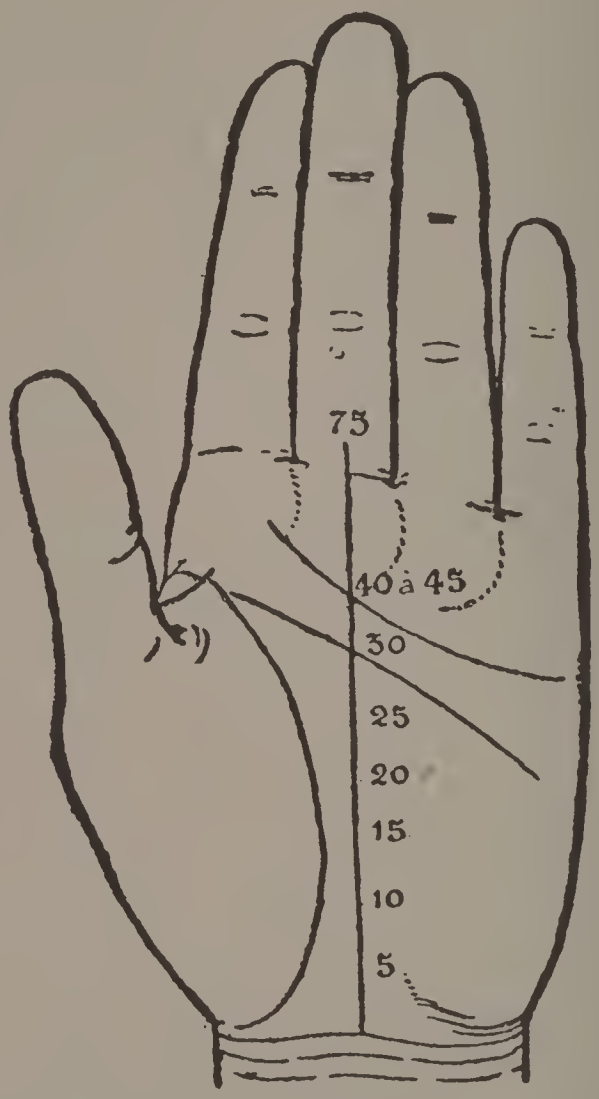
The line of fate is very variable in its evolutions. It stops, often enough, near the head-line, to once more grow very brilliant, cease altogether, never reappear or to show itself once more five, ten or fifteen years later. The combinations of the lines of life and of fate supply the most curious explanations and give the most minute details. "We must then," as La Rochefoucauld says "govern our fortune as we do our health, enjoy it when it is good, and be patient when it is bad."

This line of direction, this Saturnian line or fate-line preserves its name and influence though it does not progress to the mount of Saturn. Its progression toward one or another mount denotes the preferences of the mount toward which it progresses. If this be the mount of the Sun (or Apollo), it denotes a taste for the arts, and one will arrange one's life to that end. If it turns in the direction of the mount of Jupiter, it means that one will be attracted by ambition and the gratification of pride. If it turns toward the mount of Mercury, it implies aptitude for eloquence, the sciences or commerce.

When the line of fate is missing, even in both hands, it is no sign that good fortune, prosperity or even success will fail the person in question. Yet he will have to rely altogether upon himself. There are highly gifted persons who are fatally lucky, who succeed admirably in their enterprises though they have no line of direction; such persons have nothing to expect of chance, they owe everything to their work, their perseverance, their personal merit. They reach their goal by main force, be-

cause they are energetic, and have the signs of those qualities indispensable for success, and above all a firm and persistent will power.

Incidentally, even the most favorable lines of fate



CLXVIII

and of the Sun exclude neither difficulties nor the struggles of life. These lines, as we can verify day by day, are modified during the course of our existence. This means that fate is not irrevocable, and is well indicated by the fluctuation of the lines.

§ iii. *Division of the Line of Direction or of Fate to Indicate Age and Time of Occurrence of Events*

The line of direction must be read from below upward.

Running from the bracelet to the head-line, it represents approximately thirty years; in such a way that it is easy, by dividing this length, to obtain the periods or intermediate ages (Fig. CLXVIII).

From the beginning of the line of the head, that is to say from about the age of thirty, up to the line of the heart, we have from ten to fifteen years, more or less.

Toward the medial finger-joint, the line indicates approximately seventy-five years.

§ iv. *The Line of Direction or of Fate Regarded from Various Points of View*

The Long, Delicate Line

The long, delicate line of direction foretells a destiny which is not clearly apparent, yet which may be all the more misleading because of this; it also indicates events of trifling importance.

The Deep Line

When, at certain points, the line of fate is more deeply furrowed than at others, it means that the most intense, most striking, most important events of life correspond to the periods when the line deepens.

The Clear, Straight Line

When the line of direction is clearly marked, it denotes a fate well planned and decided in some determined sense. When the line is very large, rising straight in the hand, it indicates a long life, even though the line of life be broken (Fig. CLXIX).

The Very Irregular Line

The line of fate which is altogether irregular, in a very rayed hand, belongs to a supersensitive person, of diseased sensibilities, and an irritability complete and unceasing (Fig. CLXX).

Small Lines Doubling the Line of Direction

A number of small lines doubling the line of direction along its length, without cutting it, is an excellent omen, and a sign of success in overcoming obstacles (Fig. CLXXI).

CLXIX

CLXX

Double Lines

A double line of direction, acording to its character and its point of departure, doubles the principal signification, when the two lines are alike, and does the opposite when they differ (Fig. CLXXII).

The Fate-line Made Up of Small Lines

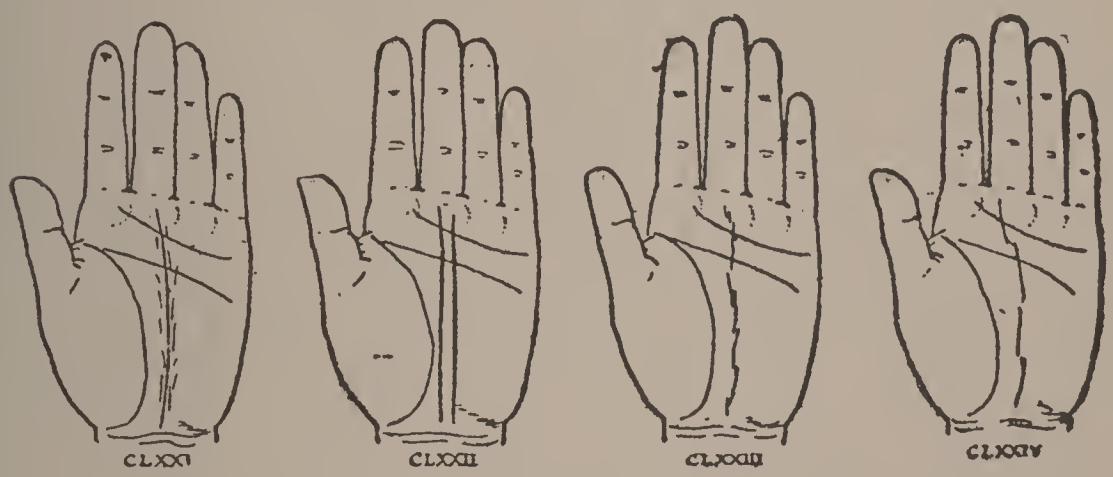
When the line of direction is made up of small lines only, it is an indication of sickness; and also denotes an inquiet, undecided character, often changing his mind and ideas (Fig. CLXXIII).

The Broken, Cut and Relinked Fate-line

A line of direction which is broken, cut into several pieces, relinked at every moment, torn and twisted, denotes an existence subject to all sorts of fluctuations: fortunes remade, changes of situation, success by fits and starts, involving constant new personal efforts. The lines at which the Saturnian line stops indicate the reasons for these changes (Fig. CLXXIV).

The Fate-line with Branches

The line of direction with branches which rise and ascend on high—each branch forming a ladder with



which to climb—denotes elevation, success by reason of personal merit, and successive passing from a position of lesser to one of greater importance which may lead from poverty to opulence (Fig. CLXXV).

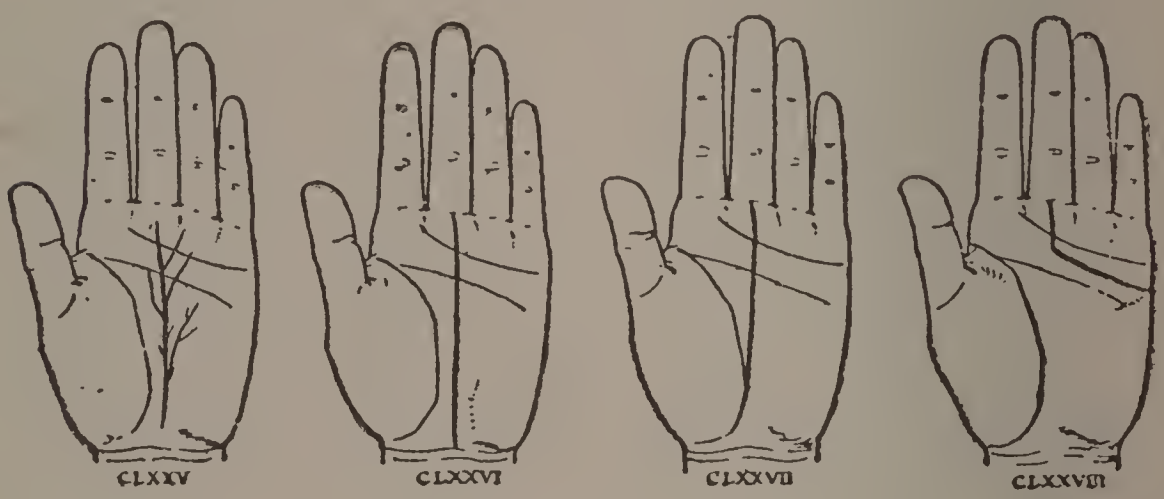
The Fate-line Beginning Near the Bracelet

When the line of direction is clear-cut, well marked, without cuts, crosses or other signs, and starts from the bracelet, drawing a deep furrow to rise directly to the mount of Saturn, stopping at the first joint of the medial finger, after having cut the head-line and the heart-line without stopping, it denotes a fate which holds no great

difficulties nor perils, and is without any abrupt changes of situation (Fig. CLXXVI).

This line, in a soft hand devoid of energy, with a short head-line, belongs to a person who lives along his life as chance may decree, vegetating wherever he may happen to be, suffers destiny to lead him, and will never make an effort to escape, preferring calm and tranquillity to the well-being which the struggle for existence might bring him.

In an energetic hand with a good head-line and a determined and persevering thumb, his good line of fate



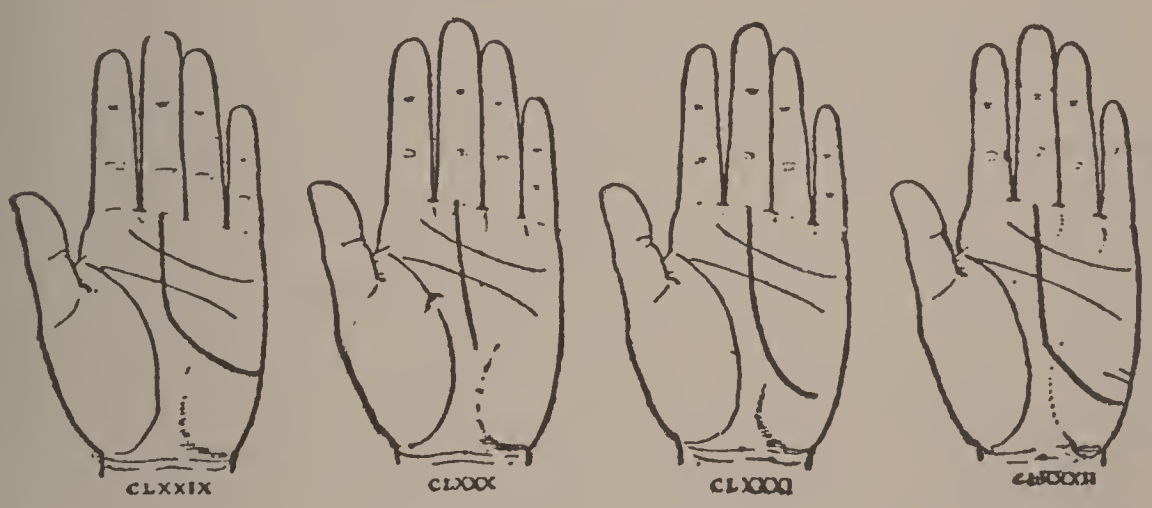
indicates a person whose general path in life is well outlined and frankly set down. In fact, he is sufficient unto himself, independent, goes where he should go, or where a fatally fortunate destiny thrusts him. Doing what will and reason command, he follows a straight road and inevitably attains his goal.

Japanese chirologists say that an undeviating line of direction or of chance, well marked, which rises from the bracelet to the joint of the medial finger, is an infallible sign by which some future Mikado or other head of the state may be recognized. There are heads of states who do not show this sign; they are those in

whose case circumstances have merely favored power of will; yet all whose line of direction presents this appearance are destined to a throne or some high office by fate, whether they will or no.

The Fate-line Beginning on the Line of Life

When the line of direction begins at any point of the line of life, moving directly to the first joint of the medial finger, without cuts or crosses, it denotes happiness acquired by one's own merit. It indicates that one will succeed by means of energy, will power, and work,



but that personal merit will be the deciding factor in one's success (Fig. CLXXVII).

The Fate-line Beginning on the Mount of Mars

When a well-defined line of direction, even though it be cut into several fragments, and starting from the mount of Mars, either above or below the head-line, turns thence into the plain of Mars to end on the mount of Saturn, at the first joint of the medial finger, it denotes strength of resistance, an energetic person endowed with the greatest combatant faculties, whom the struggle for life does not intimidate, but who, on the contrary, is roused by it. His life will not be easy, he will meet

with obstacles in the course of his existence; yet nothing will stop, nothing will down him. Discouragement will be unknown to him; and he will clinch and struggle inch by inch against difficulties, events and destiny. Will this warrior, this fighter disentangle himself and draw himself out of the difficult situations into which he plunges? The line of the Sun will determine the question and tell us whether his efforts will be crowned with success (Fig. CLXXVIII and CLXXIX).

The Fate-line Beginning in the Plain of Mars

When the line of direction starts in the palm of the hand or plain of Mars to end on the mount of Saturn, at the first joint of the medial finger, it presages a life all the harder the further the line penetrates into the medial. It indicates difficulties and hardships at the beginning, with tardy success motived by the struggle for life. Persons who bear this sign often allow themselves to be cast down, fight in a half-hearted manner, and, unless they have a good thumb which gives them will power and perseverance, they throw away the battle, persuading themselves that they have not a chance in the world, and that heaven has abandoned them. They grow discouraged, turn melancholic, yield themselves up to black despair, and the fatal obsession of suicide haunts them (Fig. CLXXX).

Jean-Jacques Rousseau, the philosopher with the melancholy, fantastic, dreamy soul, must have had a line of direction rising in the plain of Mars, and we are confirmed in this opinion when Diderot tells us that, having gone to Montmorency to visit Rousseau, they took a walk beside the lake: "That," said Rousseau, "is where I have been tempted to jump in some twenty times and end my life."

"Why have you not done so?" inquired Diderot.

Jean-Jacques was struck by the cool manner in which his friend said these words and for a moment did not reply. Then he said: "I put my hands in the water and it was too cold."

The Fate-line Beginning on the Mount of the Moon

A good line of destiny, starting from the mount of the Moon, to move directly to the mount of Saturn at the first joint of the medial finger, denotes constant good luck, despite numerous non-successes, due to fancy, to imagination, caprice, and, very often, the support, help or protection of some man or woman, according to the sex of the person in question (Fig. CLXXXI).

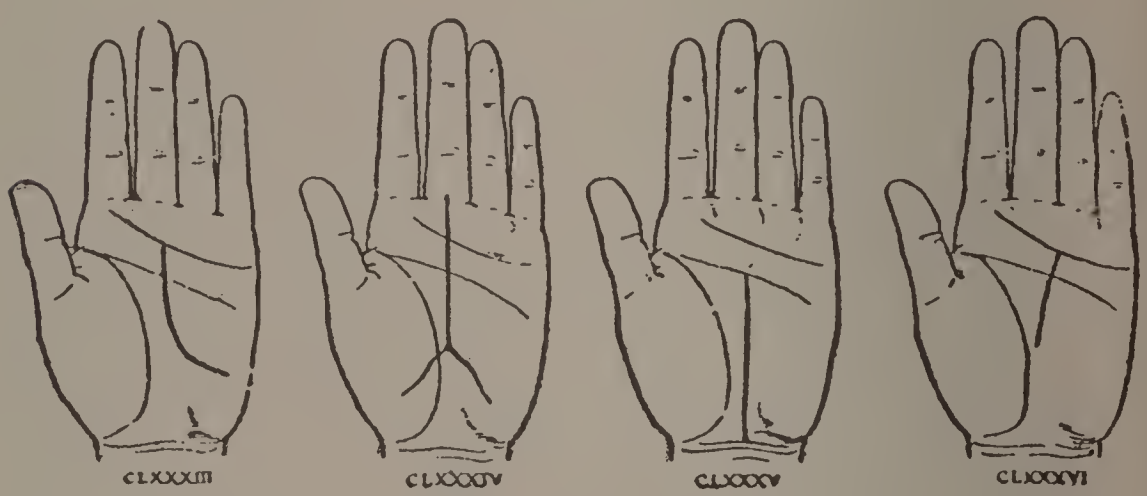
Persons who are fortunate enough to carry this line on their hand have a fertile imagination which renders them many services, in every circumstance of life, and always makes it possible for them to extricate themselves from some disagreeable situation.

Are they in difficulty, involved in some unpleasant or mortifying affair, or does fortune seem to abandon them and ill luck dog their footsteps, they never lose hope or courage, they have faith in their star and they are right; for a ray of sunshine soon lightens their gloomy horizon, and some luminous inspiration puts them in the way of success. Like the cork which always returns to the surface of the water when a shock has thrust it under for a moment, they float as well, and cannot be drowned. These are the persons of whom one says: they have good luck, everything comes their way, they are like the cats and always fall on their feet.

When this same line starts from the percussion of the hand, on the mount of the Moon, good luck and happi-

ness will result either from a fancy or a caprice which will bring about some great change; a change of location or even a great voyage, according to the greater or lesser distance of the point of the departure of the line at the percussion. The percussion always indicates the greatest possible distance, and, in nearly every case, a voyage over-seas, especially if from the percussion deep rays move out upon the mount of the Moon (Fig. CLXXXII).

When the line of direction, leaving the mount of the Moon, rises straight and clear to the heart-line, where it



loses itself, and the said heart-line turns toward the mount of Jupiter, it denotes happiness resulting from some chance, followed by a happy love, that is to say, a rich marriage. The fusion of the line of direction with the line of the heart with a tendency toward the mount of Jupiter is always a very lucky omen (Fig. CLXXXIII).

The Fate-line Beginning on the Mounts of Venus and the Moon

When the line of direction starting at the same time from the mounts of Venus and the Moon, that is to say, from love and imagination, reunites in a single branch

in the plain of Mars and then rises straight and triumphant to the root of the medial finger, it denotes laborious success, due to struggles made to satisfy an amorous passion based on a disordered imagination (Fig. CLXXXIV).

When this line of direction is broken it denotes a fatal termination due to love or caprice.

The Fate-line Stopping at the Head-line

When the line of direction comes to an abrupt stop at the line of the head, it denotes brain-trouble or some act of rashness, or a change of situation of some sort for some reason indicated by the direction of the Saturnian line. The line of the Sun will tell us whether we are right or wrong.

When mounting directly from the bracelet, it stops at the head-line, it denotes an inventive spirit who loses everything because of sudden rash impulses (Fig. CLXXXV).

The Fate-line Stopping at the Heart-line

The line of direction which comes to an abrupt stop at the heart-line foretells a disease of the heart or change of situation, or a destiny checked or broken by an affair of the heart, be it love or family affection (Fig. CLXXXVI).

The Fate-line Ending on the Mount of Saturn

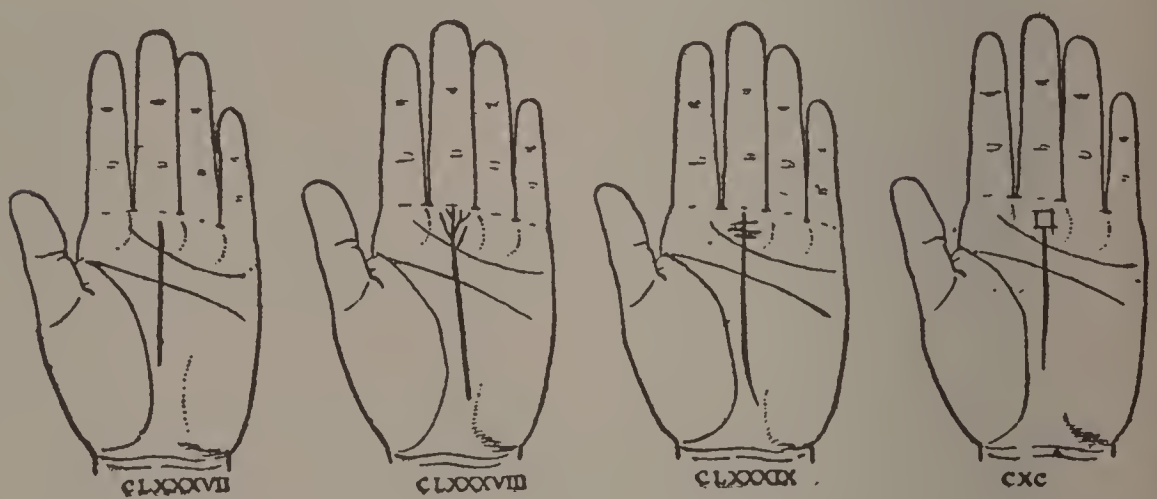
A line of direction, irrespective of where it may start, which ends in a strong, well-marked furrow on the mount of Saturn, is a presage of tranquillity, happiness and of good health in one's old age. It also declares that at the epoch in question one has passed the periods of the great struggles for existence, and that one may take one's ease (Fig. CLXXXVII).

The Fate-line Ending in Small Branches

When the Saturnian line ends in small branches, it denotes a difficult old age; those who have this line will be devoid of order in their mode of conducting themselves, they will scatter their spirit, intelligence and strength, will have no clear idea of what they are about, and will exhaust themselves without profit (Fig. CLXXXVIII).

The Fate-line Cut on the Mount of Saturn

The line of direction cut on the mount of Saturn by a few transverse lines, denotes obstacles in all things



and, when this sign is arranged in files, denotes a prison. In any case it always indicates misfortune and a succession of untoward events (Fig. CLXXXIX).

The Square on the Mount of Saturn

When a square formed by the meeting of various lines appears on the mount of Saturn, it denotes preservation from the fatalities announced by the lines which are evil, a square always denoting preservation (Fig. CXC).

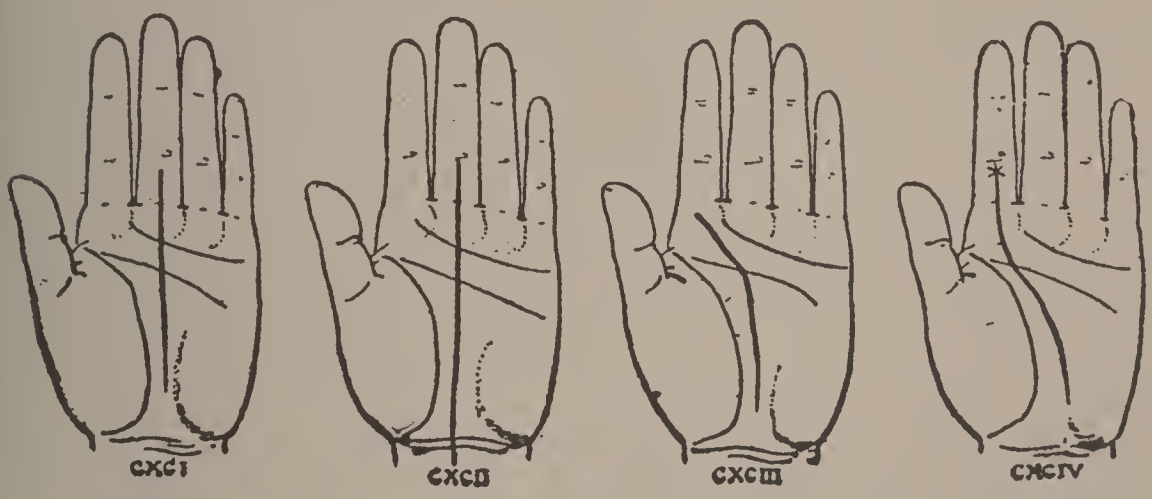
The Fate-line Starting on the Medial Finger

When the Saturnian line cuts the root of the medial finger, and advances on the third phalanx, it denotes

some extraordinary thing which fate has in store; a great destiny for good or for evil (Fig. CXCI).

When it rises in the second phalanx of the medial finger, as far as the second joint, the sign is a fateful one, and often denotes imprisonment, according to tradition.

As soon as the line of direction enters the root of the medial finger, it is the harbinger of a fate more and more adverse, in proportion to the upward advance it makes. This influence is equally evil when the line of direction descends below the bracelet and trespasses on



the wrist. It is then a sign of tribulations of every kind (Fig. CXCII).

The Fate-line Turning Toward the Mount of Jupiter

When the line of direction, running bifurcate with the head-line, rises straight to the mount of Jupiter, it is ambition which causes it to change its route; and if it stops on this mount, it signifies great prosperity, and happiness (Fig. CXCIII).

When it traverses the mount and cuts the root of the index finger, it denotes excessive pride; while if the

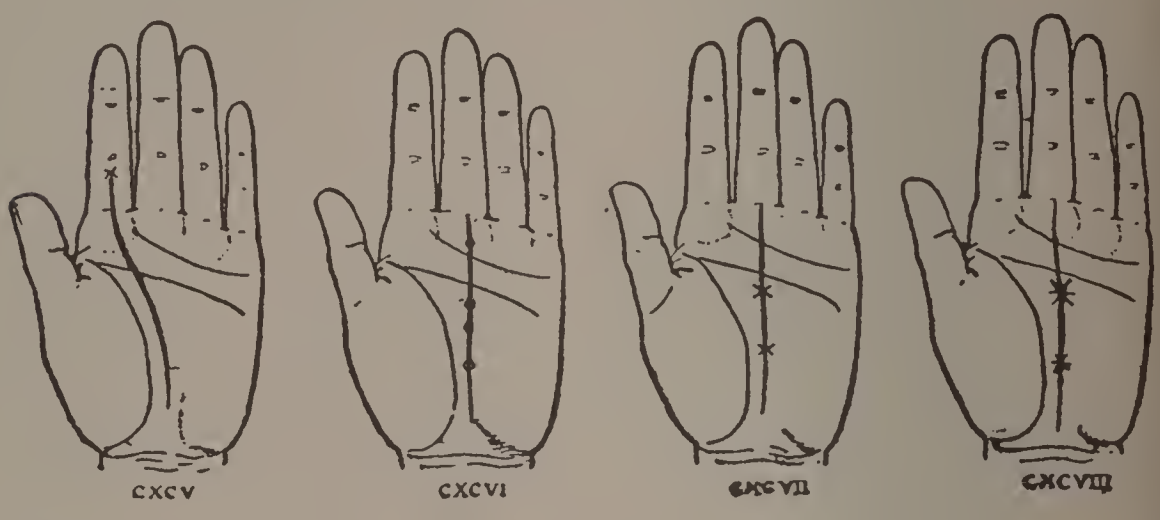
same line ends on the index finger in a star, some extraordinary success is forecast (Fig. CXCIV).

If, on the contrary, the line ends in a cross, it presages a calamity equal to the pride displayed (Fig. CXCV).

Dots

White dots on the line of direction announce a weakening of either good or bad luck.

Red dots forecast wounds (Fig. CXCVI).



Crosses

A cross on the line of direction indicates an obstacle, a change of position or a new situation, and one may find out whether these changes have been favorable or fatal by consulting the line of the Sun (Fig. CXCVII).

Stars

A star in the middle of the line of direction always foretells a misfortune, whether in the past or in the future. This sign often allows us to foretell reverses of position, or of fortune at a time when all seems favorable and when one is far from suspecting any danger (Fig. CXCVIII).

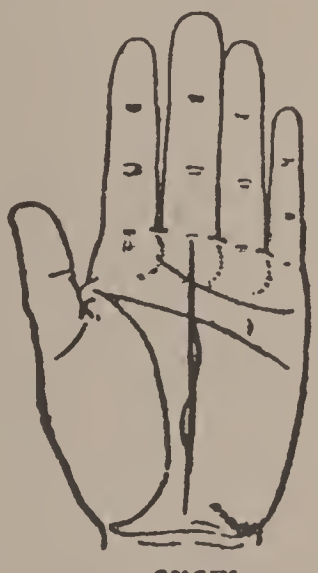
In a gambler's hands it is possible to foretell losses at play several years in advance.

The epoch of the losses of fortune are corroborated and explained by the line of life, by the deaths of relatives and protectors, by litigation or by hazardous enterprises which are a consequence of mistaken calculations and rash impulses.

ISLANDS

An island in the line of direction is one of the characteristic signs indicating adultery for both sexes.

One or more islands on this line sometimes bind the



CXCIX

entire hand, and announce one or more unions which will last all life long, or during part of one's life, according to their dimensions. The epoch and the duration of the adultery are determined by the place and length of each island on the line (Fig. CXCIX).

Sometimes islands may be seen whose branches reunite toward the end of life, which indicates that the union has been regulated or legitimatized. In general, the adulteries inscribed on the line of direction, for men as well as for women, correspond to the changes of position and explain them, for there are adulteries which lead to

ruin and others which elevate to the most brilliant situations.

This island, the sign of adultery, denoting love without the bonds of matrimony, is infallible; yet we must make a distinction: it may be either very actual, physical, or again it may be merely moral, platonic, and never have been consummated. We will study these psychic and physiological cases when we consider all the characteristic signs of adultery in particular.

CHAPTER XIII

THE LINE OF THE SUN

"Nothing succeeds like success."—ENGLISH PROVERB.

THE line of the Sun may be simple, double or triple, starting from any one point of the hand; but in most cases, it mounts directly from the head-line or the heart-line on the projection of the root of the annular finger or mount of the Sun, which it crosses, furrowing it more or less deeply.

The line of the Sun (line of Apollo), denotes the faculty of idealizing the urge toward the beautiful and good, and clarity of spirit. It reveals a person who brings his abilities into play in a self-chosen career; it stands for love of art, good taste, and a sense of harmony in all its manifestations; it foretells prosperity, success, distinction, fame, celebrity and even glory, and that not alone for those who devote themselves to art, poesy, or literature, but for those as well who, according to their vocation or their abilities, launch themselves into finance, industry, commerce or any other enterprise.

A fine Sun-line is beyond doubt one of the most favorable one may have, and, in our opinion, this line which is also known as the line of renown and celebrity, is a veritable line of good luck.

One may meet very intelligent people who have no Sun-line; but it is worth noting that when they undertake any great enterprise, they either die before it has been brought to a conclusion, or their enterprise remains a project and is never realized.

Anyone who has no Sun-line, no matter how small, even though he may have a good line of direction, may as well renounce success and ambition. But, in return, whoever has a Sun-line in his hand may be sure that he need never fear a long siege of wretchedness, nor abiding misfortune, or persistent lack of success; for a sunbeam will always be shining for him, to light his way and guide him toward prosperity or success.

When the line of the Sun is favorable, the ancestral signature, the mounts and the shape of the fingers will point out to us whether his success will lead to fortune and wealth or to honor and credit, or whether fortune will favor him under all heads. This line is the one which should always be consulted, as offering definite proof, before formulating a prognostic.

All statesmen, picked officers, academicians, scientists, distinguished men of letters, artists of standing, financiers, captains of industry, skilful merchants, in one word all those intelligent persons who have reached and occupy a position which makes them well-known, have a longer or shorter Sun-line, and one more or less good, but they always have a Sun-line. It may even be met with in the case of persons of ordinary intelligence who have attained prosperity or are destined to attain it, in which event it signifies: fortune and success in position.

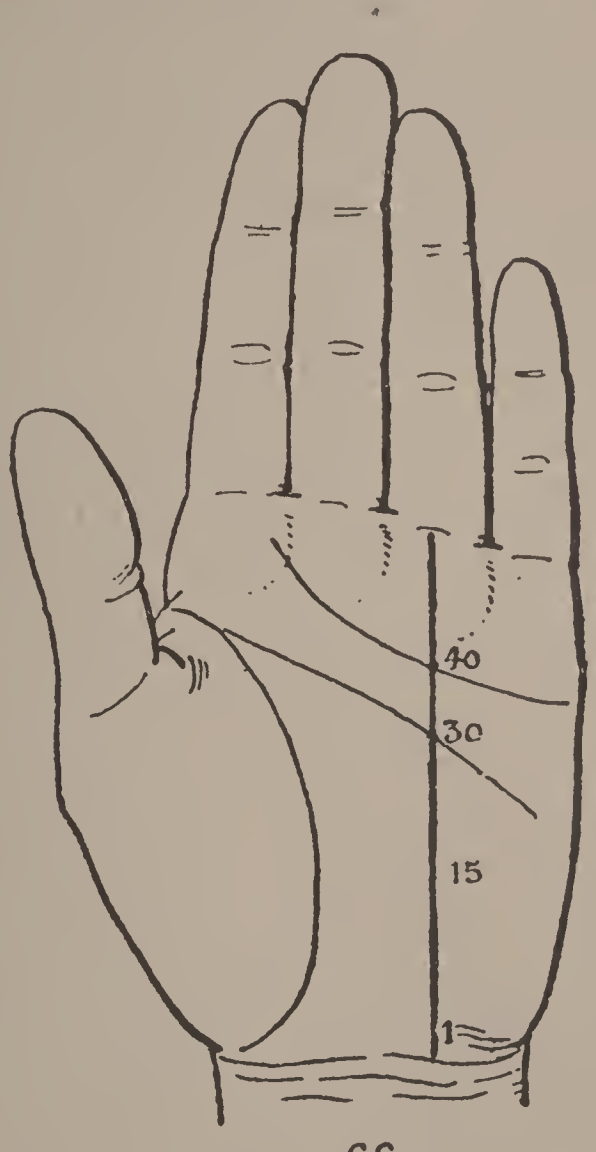
§ i. *The Sun-line Divided to Indicate Age and the Time of Occurrence of Events*

In order to determine age and the time of the occurrences of events indicated by the line of the Sun, let us take for granted that this line begins at the bracelet and terminates at the joint of the annular finger. Then we count:

From the bracelet to the head-line approximately 30 years.

From the line of the head to the line of the heart say ten years, or forty years together.

This line should be consulted like the line of direction, from below upward (Fig. CC).



CC

In most cases the line of the Sun starts from the head-line or the heart-line, or from some point between these two lines, that is to say, between thirty and forty years; and this because of a very simple reason: the Sun-line begins to show itself from the day when the outlines of

the future show themselves, when efforts proportion results, when position becomes more stable, more assured; since, if one has not made a position for one's self at that age, it is to be feared that one never will.

§ ii. *The Line of the Sun Regarded from Various Points of View*

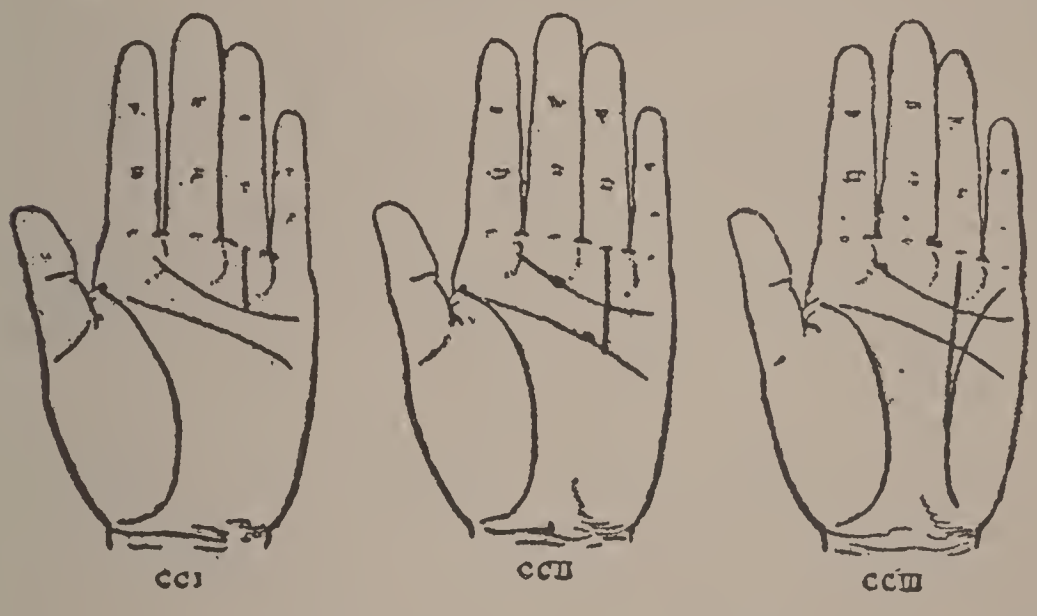
When a well-shaped line of the Sun is found in one hand only and not in the other, it denotes prosperity and success in spite of everything, but at the cost of brute force, great hardship, heavy toil and personal merit.

The Sun-line Starting at the Heart-line

When the Sun-line starts at the heart-line and mounts in a handsome furrow into the projection of the annular finger, great success, renown and celebrity due to pre-eminent talent growing out of great generosity of soul, heart and character, are indicated (Fig. CCI).

Sully-Prudhomme, the poet who excelled in translating the most delicate sentiments of the intimate life of the heart, had a fine Sun-line, beginning at the heart-line, which clearly foretold that he would draw his poetic spirit and power from his heart, and by way of the heart would gain fame, celebrity, the greatest honors and the consecration of his literary talents. As a matter of fact, he was elected a member of the *Académie Française* at the age of forty-three. Mme. Séverine, "the princess of prose," as Mme. Marcelle Tinayre calls her, has a belligerent hand, showing a Sun-line which starts from a marvelous heart-line to end in a deep furrow on the root of the annular finger. It is an indication of a life entirely bent upon an ardent and passionate struggle which nothing can disarm, for the defence of the ideals of justice, of the right before all else, which haunts it.

From its own independent and generous heart it draws the strength necessary in order to sound forth its indignation against oppression and its pity for the opppressed in speech and in writing. Mme. Séverine's Sun-line confirms that all she has written, all she has said, has come from the heart, and that it is this generosity of soul, and this hand stretched forth to all that suffer, which are her merit and her renown, her celebrity and well-merited reputation.



THE LINE OF THE SUN STARTING FROM THE HEAD-LINE

When the line of the Sun starts from the head-line, it denotes a well-established determination to devote one's self to art, literature, poetry, in order to gain glory, or to attempt some other enterprise conducting to renown, celebrity or fortune (Fig. CCII).

"Gyp" (Countess Martel de Janville de Mirabeau), has a hand whose lines mingle and cross each other like her own fantastic ideas, her clever, witty improvisations, her *bons mots,* and all the emotions of her heart, the joys of her biting, satiric and even philosophic spirit. Her head-line, forked at its extremity, speaks highly of

the resources of her observing spirit, always wide-awake, always busy, which continually scrutinizes everything everywhere. And it is from that her Sun-line branches out, to end on the projection of the annular in two deep and nearly parallel furrows, which implicitly confirm not only what we have just declared, but also that "Gyp" possesses the greatest artistic and literary abilities; that she handles the drawing-crayon as well as she uses the pen, and that it is by way of her art and her talents that she has attained success, renown, reputation and celebrity.

The Line of the Sun Starting at the Line of Intuition

When the line of the Sun starts at the line of intuition it reveals fine artistic qualities which, unfortunately, are sometimes injured by excessive imagination (Fig. CCIII).

The Line of the Sun Leaving the Line of Direction

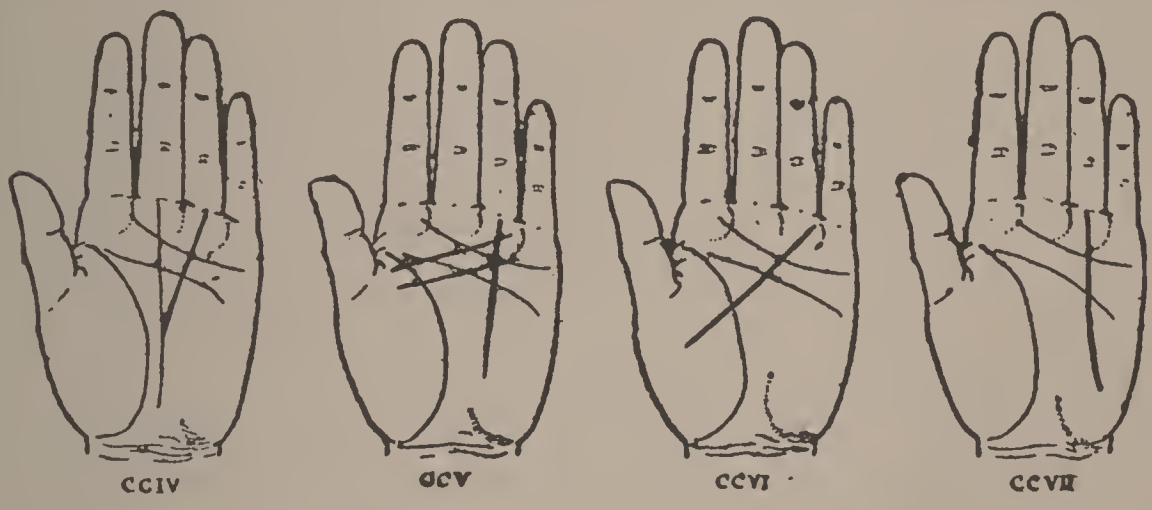
The line of the Sun leaving the line of direction indicates success in whatever one may undertake, and especially very marked aptitude for the arts which lead to success and reputation, and even to glory (Fig. CCIV).

The hand of Alexander Dumas the elder showed a Sun-line leaving the line of direction which, on arriving at the projection of the annular finger emphasized by the mount of Mercury, exploded and rose flamboyantly, clearly indicating that Alexander Dumas would essay himself in every field of science and art, and would shine in each. And he unquestionably was the most popular romantic and dramatic author of his time, and secured reputation, renown and glory.

Gounod, the great musician and composer, had a single, well-drawn Sun-line in his left hand, and in his right

hand a Sun-line starting from the line of direction and rising to the root of the annular finger where it showed several more delicate lines dominated by two principal ones, which signified celebrity caused by an abundance of vigor on the one hand, and prosperity and glory on the other.

Déjazet, the celebrated comedienne, had a hand with a handsome Sun-line which united at its starting-point with the line of direction, and rose side by side with it, indicating that this great artist could only find happiness



CCIV CCV CCVI CCVII

in her art, and that she would infallibly become celebrated because of her art and her talent.

When one or more lines, leaving the mount of Venus, cut the line of the Sun, it is always a sign—we have already noted in the consideration of the line of life—of a loss of fortune in infancy. This line is especially noticeable at the beginning of life, which naturally implies that the loss in question has been suffered by the parents (Fig. CCV).

The Line of the Sun Starting from the Mount of Venus or the Line of Life

When the line of the Sun starts from the mount of Venus in a strongly developed manner, or from the line

of life, it is a very brilliant augury. It indicates an exquisite love for form and characteristic aptitude for everything in the shape of art, science, study, especially if the fingers be smooth. In the case of nearly all superior beings, the line of the Sun starts from the mount of Venus or from the line of life (Fig. CCVI).

The great painter Meissonier had two Sun-lines, one of which, starting from the line of life rose to the heart-line, and turned from it toward the mount of Mercury, then turning back to draw a second line on the mount of the Sun. This denoted science uniting herself with art.

Frédéric Lemaître, the celebrated dramatic artist, had a handsome Sun-line starting from the mount of Venus, thus making clear that his talent was born of vivid passions utilized by intelligence and art.

Victor Hugo, the poet of genius, a man preeminently gifted, showed a marvelous Sun-line starting from the line of life, in his hand. This line declared that he would succeed in the arts, in literature and poetry, that he would realize his desires and ambitions, and that glory would be his portion. Owing to a longevity which brought him a foretaste of immortality on earth, he died in the fulness of glory, and disappeared like some demi-god in an apotheosis.

Marcelin Berthelot, the illustrious chemist, politician and philosopher, no less than scientist, had a handsome Sun-line starting from the bottom of the line of life and ending with a deeply-traced furrow in the root of the annular finger. This line confirmed his rapid progress at the outset of his career, and the victorious rise of his reputation.

It announced the realization of his desires and ambitions. And, in fact, the great scientist Berthelot, during

the course of his long career, had decreed him the highest honors as a chemist, while in his political life he became a senator and a minister of state. When he died, supreme honors were awarded him: a national funeral and a sepulchre in the *Panthéon.*

The Line of the Sun Starting from the Mount of the Moon

The Sun-line which starts from the mount of the Moon in order to terminate in a strong furrow on the root of the annular finger, denotes certain success, especially in the case of poets, artists and great comedians. Persons who have this line act only too often on the prompting of fantasy or the imagination; yet sometimes gain a fine situation or fortune owing to love, passion or chance (Fig. CCVII).

The Line of the Sun Starting from the Plain of Mars.

When the line of the Sun starts from the plain of Mars, which is the site of decisions and of the struggle of action, in order to end beneath the annular finger in a strong furrow, it is proof positive that its possessor will lead an agitated life, have violent tribulations and wage great struggles. He will succeed, he will attain that which he desires, but only with great effort, after having fought desparately against all his difficulties, especially if the hollow of the hand be rayed and marked by a cross. For an army man it is a sign of success in war and honor. This line is to be met with in the hands of persons who attain their goal despite everything and everybody, and often conquer reputation, celebrity and glory (Fig. CCVIII).

Auguste Rodin, the illustrious sculptor, the undisputed

and incontestable master of modern French sculpture, this puissant, realistic and individual artist, had a Sun-line which started in the palm of the hand to end beneath the annular finger in a deep furrow. This line confirmed the numerous struggles indicated by the line of direction, as well as an artistic career filled with violent storms; and then—the breaking through, success in spite of all, renown, universal fame, glory. Yet all this was obtained at the cost of great hardship, strenuous toil, incessant battle and personal worth and merit.

CCVIII

Mme. Réjane has a hand which reveals all the qualities and all the aptitudes of the great artist. It shows at one and the same time: art, imagination, exaltation and reasoning power, order and disorder, poesy and reality, it denotes the creator and the innovator. What a marvelous gift for the stage this great artist possesses—and what a combatant she is, as well!

Her Sun-line rises in the plain of Mars to come to an end in a clearly marked furrow beneath the annular finger. This is the formal promise of an abiding prosperity, one overcoming all obstacles, of certain success,

of renown, of reputation, and even fame; yet obtained only at the cost of many efforts, difficulties of every kind, and incessant struggles.

M. Georges Clemenceau, at present one of the statesmen most in the public eye, is the very personification of struggle, as his hand reveals. Quick at both thrust and parry, he is gifted with a prodigious faculty for combat, is the redoubted leader of a perpetual party of opposition, and animated by a veritable frenzy of demolition as regards all governments, in spite of which M. Clemenceau remains a man of government and order.

As President of the Council of Ministers, he has already shown the measure of his activity, his resistance and his inexhaustible energy.

His Sun-line, rising in the plain of Mars, and ending in a strongly pronounced furrow on the root of the annular finger, announces a closing life-end full of belligerency, of incessant strife, leading him to success, renown, reputation, fame and glory.

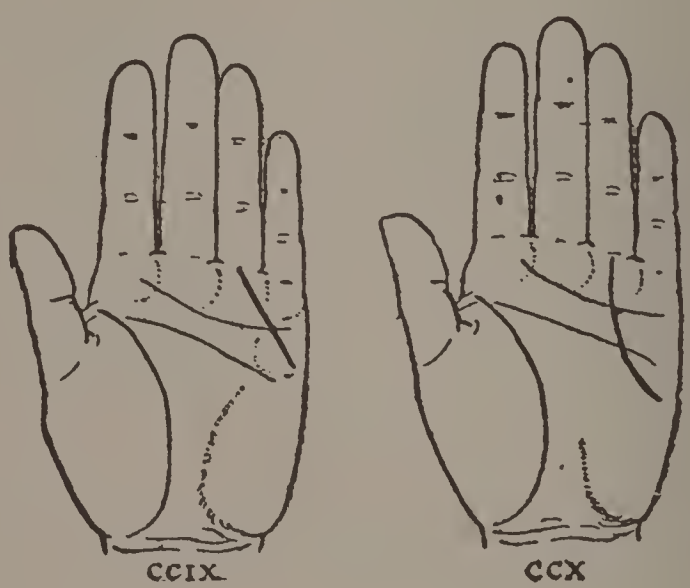
The Line of the Sun Running from Mars to the Sun

When a well-defined Sun-line, beginning on the mount of Mars, whether above or below the head-line, thrusts itself out to end in a handsome furrow on the mount of the Sun, it is a stimulant for the will, energy and perseverance (Fig. CCIX).

This line always denotes an ardent desire to increase one's personal merit, to gain a situation superior to that which one occupies. When the hand is intelligent, it still further excites and spurs on ambition. It is then an ardent thirst, an imperious and inexorable need to attract attention, to shine, to throw into relief all that one has in the way of intellect, heart, soul and the aptitudes with

which nature has endowed one, in order to gain reputation, fame and glory (Fig. CCX).

It is a marvelous line and one which renders the greatest services to lawyers, preachers, orators, comedians and all those who speak in public. Those favored with a line of this kind are excited rather than intimidated by the crowd: the larger and more select their audience the greater the expansion of their intellectual powers, the more spirited and brilliant their speech, the more lively, animated and persuasive their eloquence grows, until they



CCIX CCX

feel the sympathetic current vibrating between their audiences and themselves.

Got, the celebrated actor of the *Théâtre-Français,* and Faure, the great singer at the *Opéra,* each of them showed in his hand a line of the Sun starting from the mount of Mars. And each of them made a name for himself and had his hour of success, reputation and celebrity.

Alexander Dumas the younger had in each hand a handsome Sun-line starting from the mount of Mars and ending in the mount of the Sun, and this line—which never dies—showed that the author of "The Lady with

the Camellias" was animated by an ardent thirst for fame, an intoxicating desire for the loftiest glory, and that he would shrink from nothing to succeed in making himself known, in breaking through his obscurity and making a name for himself as his father had done. This is what made him wise and strong; in vain pleasure sought to embrace him and indolence to hold him back; this line drove him, spurred him on, cried out to him to toil, to forge ahead. And that is what he did. His success was complete, and he attained the greatest honors, reputation, and fame, and was made a member of the *Académie Française.*

The hand of Fernand Labori, the eminent advocate, also showed a line starting from the mount of Mars to end beneath the annular finger. This line was very valuable to him, and rendered him tremendous services, for it urged him on to show himself, it gave power, assurance and brilliancy to his pleas. He achieved fame, and his great renown was consecrated by his elevation by the bar to the office of President of the Barrister's Corporation, equivalent to the bestowal of the marshal's baton in the army.

Mme. Sara Bernhardt, our great tragic actress, the gifted artist who is one of the most interesting personalities of our time, reunites and synthesizes in herself all the artistic aptitudes. She, too, possesses the famous line from Mars to the Sun, hence she has attained the very summit of glory.

What an immense and complete talent! What a creative power and artistic genius she evinces!

Mme. Sara Bernhardt, our great national tragic actress, has been acclaimed in all parts of the world; wherever she has been she has brought the laurel-wreaths of glory back with her, and the fame which is her portion

will be handed down to posterity as a souvenir of her genius.

Two or Three Lines of the Sun

When two or three handsome lines, straight and very distinct, are graved on the mount of the Sun, they denote a person of a superior type, who may attain fortune, fame, and the most elevated positions, and who is able to carry on in several arts at the same time, or occupy himself simultaneously with art, literature, poetry, politics

or business. It is the indication of an enormous reputation, and a universal celebrity, all due to personal merit (Fig. CCXI).

A single line, if a perfect one, represents a greater chance of success than several lines.

Corot, the celebrated landscape painter, had three Sun-lines, merely indicated, which rose together, parallel on the mount, and these three lines, feebly traced, denoted that with a little more enthusiasm, a more sensitive heart and a less critical spirit, celebrity, reputation and wealth would have come to dig the furrow which nature had

only outlined. In spite of this Corot made a name for himself, acquired a great reputation and became famous.

Auber, the well-known composer, had three splendid Sun-lines, which rose in parallel on the root of the annular finger, denoting merit, celebrity, riches, or a chance to amass riches or gain a fortune.

Lamartine, the greatest of elegiac poets, the idol of a preceding generation, bore in his hands the characteristic signs which revealed the extraordinary totality of gifts permitting him to shine forth so brilliantly on different stages. His mount of the Sun was furrowed by three parallel lines, but a bar in traverse broke two of them, and touched the third without breaking it. This clearly indicated, first of all, the realization of whatever desires and ambitions Lamartine might have had; secondly, a high office in political life, literary and poetic glory, and wealth; thirdly, consequent loss of political office, and injury to fortune or wealth, but a poetic glory remaining intact and going down to posterity.

The Marvelous Trident

The best line of the Sun is that which, when it reaches the line of the heart, or immediately after having traversed it, divides on the mount into three quite distinct branches; the middle branch continuing on its way toward the mount of Mercury, while the left branch progresses toward the mount of Saturn. This line is known as "the marvelous trident," and is the best of talismans. It denotes (Fig. CCXII):

Branch or fork on the mount of the Sun: artistic tastes, glory, honor.

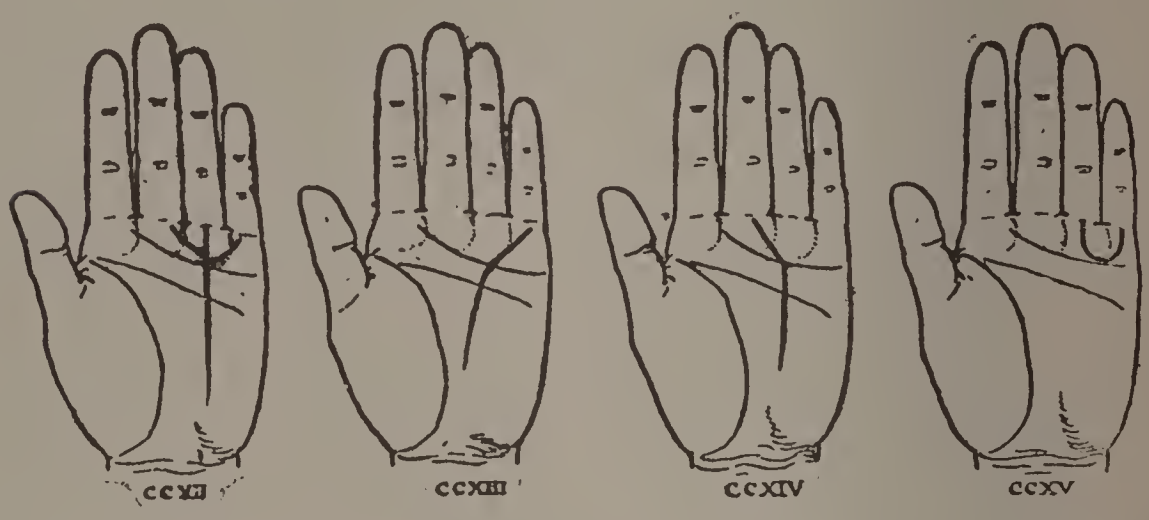
Branch or fork turning to the mount of Mercury: money, fortune, wealth, chances of gain.

Branch or fork turning to the mount of Saturn: success due to reasoning, work or merit.

"The marvelous trident" predicts success, and the realization of hopes, aspirations, desires and ambitions.

The Line of the Sun Turning Toward the Mount of Mercury

When the line of the Sun, instead of directing itself toward the projection of the annular finger, terminates at the mount of Mercury, it is an indication that art is



only a means for its possessor to make money (Fig. CCXIII).

The Line of the Sun Turning toward the Mount of Saturn

When the line of the Sun instead of ending beneath the annular finger, terminates at the mount of Saturn, it denotes a vocation missed by the scepticism which destroys the ideal (Fig. CCXIV).

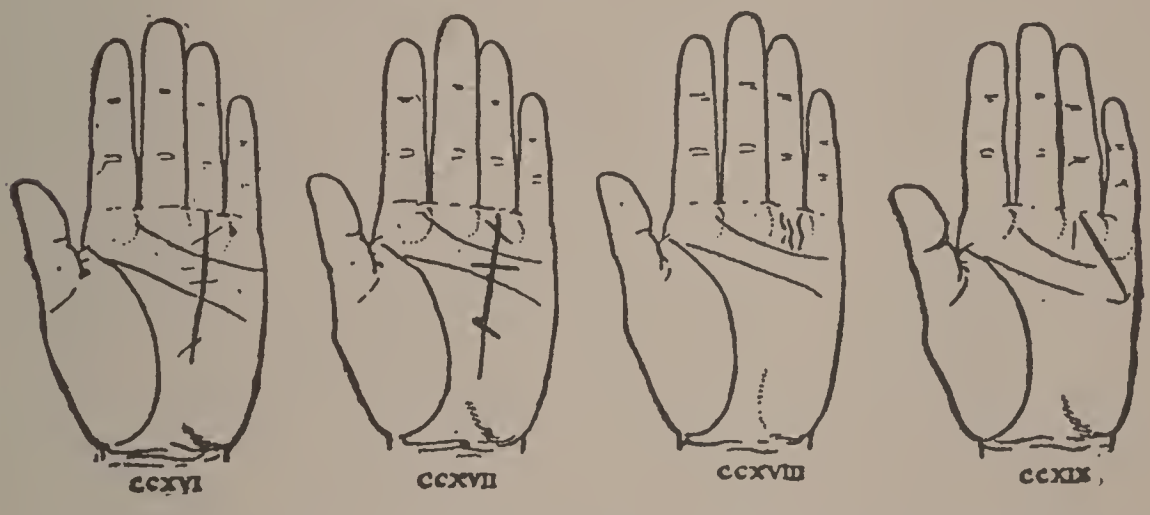
The Line of Union between Art and Science

When of two strongly accented lines one leaves the base of the little finger, the other the base of the annular finger, and rejoin each other below the line of the heart, in the shape of the letter U or V, they form what is known as the line of union between art and science. This line is

frequently met with in the hands of teachers of the fine arts, architects, great physicians and those who unite art and science in their work (Fig. CCXV).

The Line of the Sun Barred but not Cut

When the line of the Sun is accompanied throughout its length by small rays which bar without cutting deeply into it, it stands for an obstacle to success, due to the envy or, sometimes, to the ill-will of superiors or those by whom one is surrounded; it signifies that success will be gained



only by overcoming obstacles and at the cost of continual struggles (Fig. CCXVI).

Diaz, the celebrated painter, a skilful and luminous colorist, had a handsome and well-hollowed line of the Sun, but it was rayed with small lines traversing though not cutting it, as though to witness to the struggles which this artist had to make in order to establish his reputation.

Lines Crossing the Line of the Sun

One or more lines crossing the line of the Sun always foretell struggles, obstacles, and reverses of fortune, especially if the lines which cross are to be found in both hands. If they exist in one hand only, it is an indication

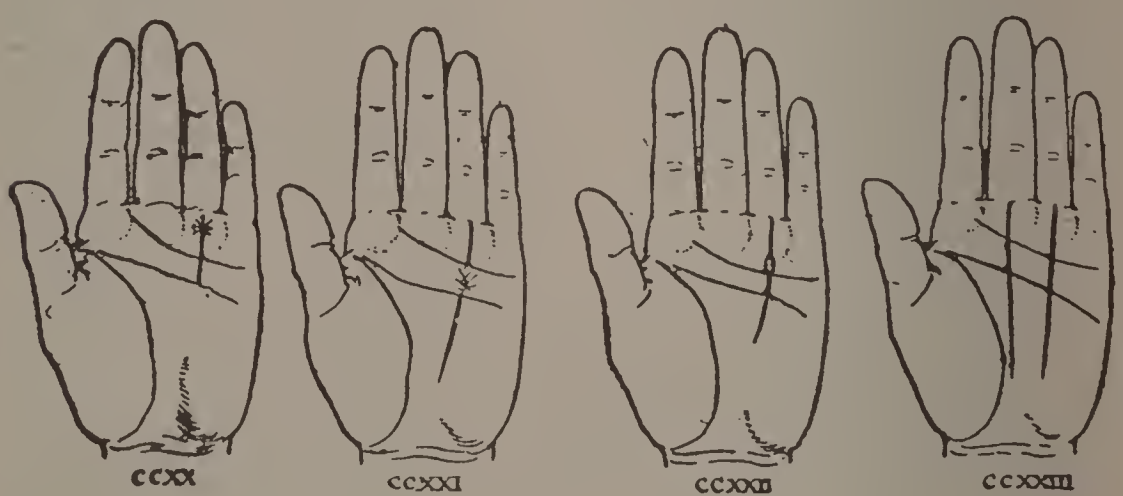
of success despite all, but obtained at the price of much trouble and strenuous toil (Fig. CCXVII).

Twisted Lines

When several twisted and unequal lines of the Sun rise on the mount, it represents attempts in various branches of art, or in various situations which contradict and are in conflict with each other, dividing one's strength and intelligence, and thus making complete success impossible (Fig. CCXVIII).

Bad Lines of the Sun

A species of line on the mount of the Sun, together with a misshapen, contorted and hideous annular finger,



denotes shameful notoriety, such as criminals obtain (Fig. CCXIX).

When the mount of Mars sends out a ray on the mount of the Sun, it denotes, in a poor hand, a determination to leave nothing undone in order to gain celebrity (Fig. CCXIX).

It is possible for a handsome Sun-line to occur in a hollow, deformed and misshapen hand, with twisted fingers. In that case the line has an evil influence, de-

noting wounds or death by fire, especially if there be a star (Fig. CCXX).

The Starred or Disordered Line of the Sun

When in the Sun-line we find a star, or a crowd of small lines in disorder, it foretells a catastrophe if the line comes to an abrupt stop, and is the indication of some unfortunate event, followed by a fortunate one or a success if the line continues (Fig. CCXXI).

When this star or these small lines are situated in the quadrangle, it presages a catastrophe which may compromise the situation, the reputation and even, perhaps, the celebrity of the person in question, but will not destroy his happiness.

When the line of the Sun leaves the base of the mount of the Sun from a small island, it is a sign that an adultery has contributed to one's success or celebrity, or else it denotes the satisfaction of desires and ambitions by the regularization of an already existing union (Fig. CCXXII).

§ iii. *Regarding the Compensation of the Lines of the Sun and of Direction*

The lines are rarely the same in both hands, hence, before pronouncing a diagnosis, we must always establish a judicious balance between them. For example: If a hand shown to be active and intelligent by the length of its head-line is entirely traversed by a line of direction as well as by a line of the Sun, while in the other hand there is no line of direction, but only a line of the Sun starting at the age of forty;

We would say: That the first hand denotes a clearly marked destiny, certain prosperity and assured success.

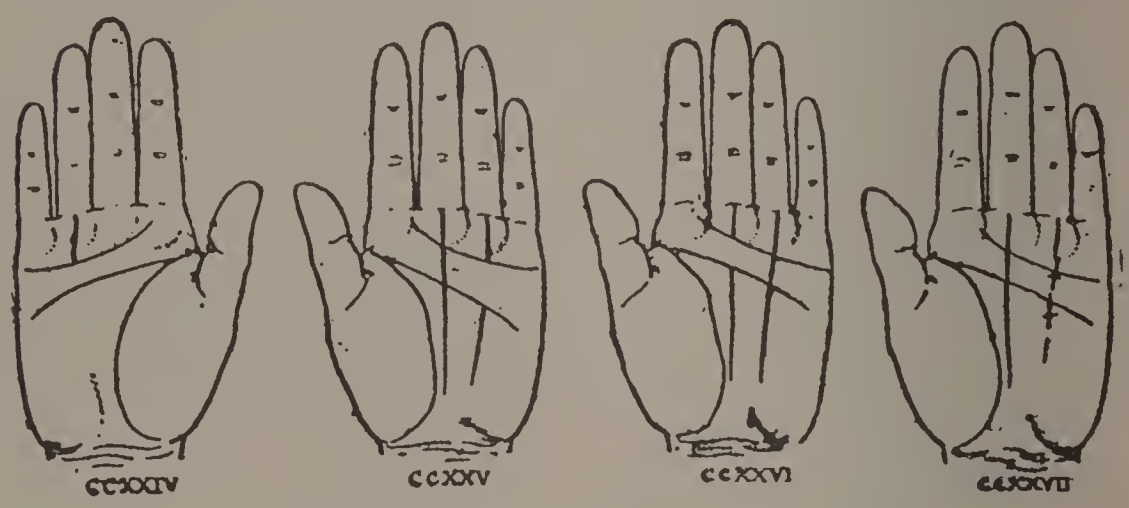
The second hand denotes an uncertain fate, and doubt-

ful prosperity until the age of forty, and then success (Fig. CCXXIII).

Together this would give us: certain prosperity, a fortune tardily assured, which will be due, not to chance or hazard, but to hard work and personal merit.

§ iv. *Relation between the Line of the Sun and the Line of Direction*

The line of direction, as we know, excels in particular in indicating the time when setbacks in fortune take place,



and when changes in situation arrive. One must examine the line of the Sun and of direction throughout their length, in the quadrangle, that is to say, between the head-line and the heart-line, in order to take into account all that may be favorable or unfavorable and thence draw one's conclusion (Fig. CCXXIV).

When the line of direction is good, and the line of the Sun stops at the head-line and only starts again at the heart-line, one cannot state that a misfortune will occur, because the line of direction is good. But luck will be held down, stopped, retarded and rendered inoperative, and will not reappear before the reappearance of the line of the Sun (Fig. CCXXV).

When on the contrary, the Sun-line is good throughout its length, and the line of direction is missing in the quadrangle, this denotes that good fortune will have to undergo an attack, because the line of direction is missing; but that the position remains good by reason of the favorable line of the Sun (Fig. CCXXVI).

When the line of the Sun is effaced, and is covered with crosses and breaks, it denotes that prosperity and happiness will be impeded by circumstances whose explanation will be shown in the course of the line of life, by making the approximate comparison of periods (Fig. CCXXVII).

CHAPTER XIV

"The wind bloweth where it listeth. A man can receive nothing save it be given him from heaven. —St. John.

§ i. *The Line of Intuition*

The line of intuition, also called the line of presentiment, starts below the lines of life, or direction or fate, or of the Sun, and, in most cases below the mount of the Moon, which it skirts without entering, to end on the root of the auricular finger or mount of Mercury.

This line is also known as the Mercurian line because it ends in the mount of Mercury.

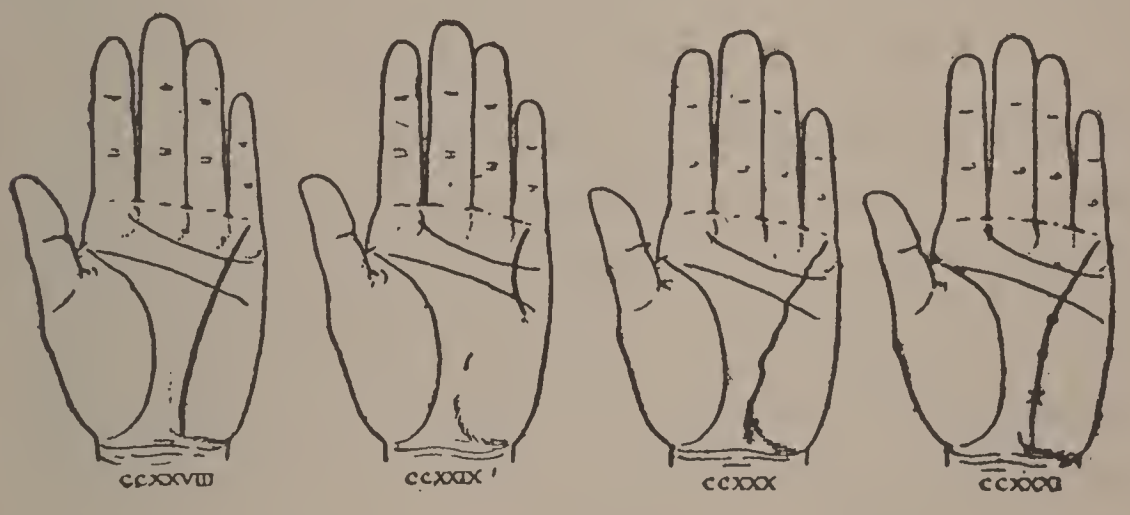
A line is always affected by the qualities or the defects of the mounts which it touches and traverses, and, especially, those on which it ends. In its turn the line of intuition receives: intuition and imagination from the mount of the Moon; the faculty of attack, of thrust and parry, from the mount of Mars; that of logic, of cleverness, of worldly poise, love of science, spirit of controversy and effortless eloquence from the mount of Mercury.

When the line of intuition is clean-cut, long, regular, without dots or crosses, it reveals a nature straightforward, loyal, intelligent, refined and practical, with a sane, powerful and creative imagination. It denotes good health and an excellent memory, precision, clearness of vision, a quick grasp of all things, great ease of eloquence, and rapidity of attack and counter-attack (Fig. CCXXVIII).

It also indicates a very intuitive, sensitive, impressionable nature, nervous to excess, prone to presentiments and prophetic dreams, sometimes even reaching clairvoyance, and frequently divining that which it does not know.

This line spurs its possessor on to investigate all that may interest him; it bestows the desire to learn, to know, to instruct one's self; it announces the most brilliant aptitudes for the study of sciences, literature and all things intellectual.

It is met with, as a rule, in the hands of all intellectuals; it renders the greatest service to orators and to



lawyers since it endows them, together with great facility in elocution, with shrewdness, the spirit of controversy and of swift repartee.

Persons who have this line give excellent advice, and their counsel is worth while following, on condition, let it be well understood, that their fingers are not pointed. They express themselves well and clearly, write with great facility, and in a graceful, elegant and witty manner.

When the line of intuition starts from the mount of Mars—which rarely occurs—it is a sign of a very active, very intense and often too abundant an imagination, in a word a violent imagination (Fig. CCXXIX).

When the line of intuition is twisted, it denotes a reptilian nature, not always frank, of dubious probity, a whimsical imagination, fond of eccentricities in the worst of taste (Fig. CCXXX).

When the line runs in a chain, it is a sign of a disordered imagination.

White dots on the line of intuition announce weakening of the intellect.

Red dots reveal violent trouble of the imagination.

A cross is the indication of some malady (Fig. CCXXXI).

§ ii. *The Hepatic Line or Line of Health*

We will here record more as a matter of form the line known as the hepatic line, line of the liver, or line of health, whose pretended qualities have been handed down to us by tradition, and which the ancient chiromancers continue to baptize with these names, without taking the trouble to verify its actual existence or discover its real meaning.

This line, in those hands in which it is found—for it is rarely encountered—usually begins at the base of the mount of Venus, near the line of life, and rising somewhat obliquely in the hand, ends more or less in the neighborhood of the head-line (Fig. CCXXXII).

Tradition declares that persons who do not possess this line are eager to live, gay, lively, very active bodily, friends of good wine, and that they have a delicate skin. In that case, the great majority of people must be meant, for very few persons have the hepatic line.

When the hepatic line is well-shaped it denotes good health, rich blood, harmony among the fluids of the body and a strong stomach.

When it is twisted it is an indication of a propensity for maladies of the liver and bile.

When it is cut, discontinued and broken, it is a sign of stomach troubles and digestive difficulties.

There is no need of saying more regarding this line,

which in most cases exists only in the imagination of the old chirologists, who confuse it without any distinction with a purely accidental line running from the mount of Venus to the mount of Mercury, or the line of intuition or Mercurian of which they appear ignorant.

CHAPTER XV

"The spirit is willing, but the flesh is weak."
SERMON ON THE MOUNT.

§ i. *The Girdle of Venus*

THE girdle or ring of Venus is a half-circle which begins between the index and the medial finger, and loses itself between the annular and the auricular finger, enclosing, as within an island, the medial and the annular, that is to say, wisdom and the ideal (Fig. CCXXXIII).

The ancient chirologists, who were accustomed to rely solely and purely on tradition, following its errors without discussion or examination, asserted that all persons who wore the girdle of Venus were lascivious, ardent and passionate, and that they had an excessive sensual appetite. This is not always true, and we must make distinctions.

If a person's hand shows a single well-shaped, arched, clear-cut girdle of Venus, without bars, cuts or stars, accompanied by a good thumb, good head-lines, fate-lines and Sun-lines which make up for the isolation of the two principal fingers, the medial and the annular, this person will be well-balanced, will dominate his instincts and remain master of his temperament; he will be no soft weakling, but energetic, and the demon of love might as well leave him alone (Fig. CCXXXIV).

Under these circumstances, the girdle of Venus indi-

CCXXXIII

CCXXXV

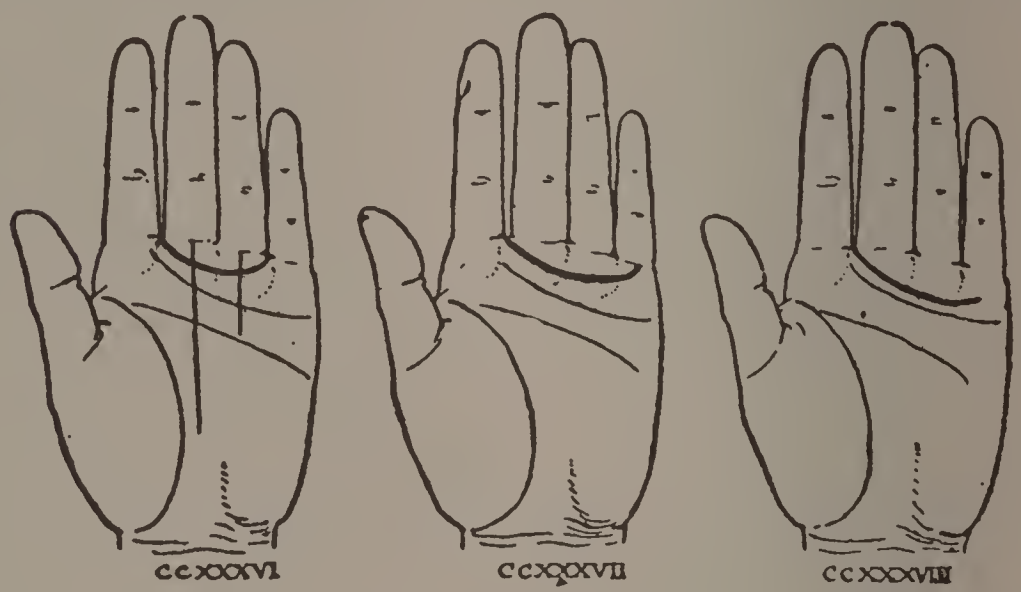
cates a new organic force placed at the service of an idea. It only augments intelligence, powers of comprehension and nervous sensitiveness. It is a presage of good luck and a sign of vitality and energy.

When the girdle of Venus is also a single well-shaped and clearly defined ring, in a hand less well balanced, it naturally indicates a resistance less strong to the instincts and temperament, in which case we notice great super-excitation, excessive nervous sensitiveness, a sensitive nature, a tendency toward melancholia, prostration, despondency and, quite often, a hysterical and spiritistic trend.

When the girdle of Venus is doubled or tripled, often poorly outlined and nearly always broken, it is a sign of a quest for strange pleasures, for solitary tastes and sensations. It denotes a leaning toward every form of obscene debauchery, and, when the lines are very deep, a very energetic attraction toward all varieties of impure pleasure (Fig. CCXXXV).

One often meets with this stigma in the hands of idle and lecherous women, with soft, perspiring hands.

According to Desbarolles, those people, women in par-



CCXXXVI CCXXXVII CCXXXVIII

ticular, who possess the girdle of Venus, a rayed mount of Venus and a large head-line—indication of self-control—may by casting off sensual emanations or effluvia, awake violent voluptuous attraction in the persons whom they wish to seduce. Such women are very dangerous.

It goes without saying that will power and reason may always combat the tendencies aroused by the girdle of Venus; but the sensual appetite being continually present, one must always be wide awake and prepared for the struggle.

A well-traced girdle of Venus, in one or more branches,

energetically cutting either the line of fate or that of the Sun, denotes an attack on one's fortune by friends, or rather, by mistresses or lovers, according to sex (Fig. CCXXXVI).

When the girdle of Venus closes at the root of the Mercurial finger, it is a sign of a terrible passion which will shrink from nothing in order to satisfy itself, neither cunning, falsehood or even theft (Fig. CCXXXVII).

When the girdle of Venus, instead of closing between the annular and the auricular fingers, loses itself on the

CCXXXIX

CCXL

mount of Mercury and remains open, it denotes love of work and of science, which take up the fight against the instincts of lasciviousness and lewdness, and consequently augment the qualities of the individual in question if they be well directed (Fig CCXXXVIII).

When the girdle of Venus ends in a star, it denotes a prison or a crime of passion (Fig. CCXXXIX).

When a star on the girdle of Venus is placed beneath the medial finger, cutting the girdle in half, it denotes a sickness in which Venus plays a part (Fig. CCXL).

§ ii. *The Via Lasciva or Line of Lasciviousness*

The *Via Lasciva,* line of lasciviousness or Milky Way, is the sister line of the line of intuition. It is made up of small parallel lines which follow the last-named line in part or throughout, but in the majority of cases the lower part of the line, on the mount of the Moon (Fig. CCXLI).

When it is found on both hands, it is a sign of an

effeminate character, a lascivious love, a disordered imagination, influenced by the senses, and depraved by lubricity and lewdness; *yet in nearly every case all this amorous ardor resides in the imagination!*

When it rises to the mount of Mercury, it foretells a life full of constant happiness; it is no doubt for this reason that it is so rarely met with.

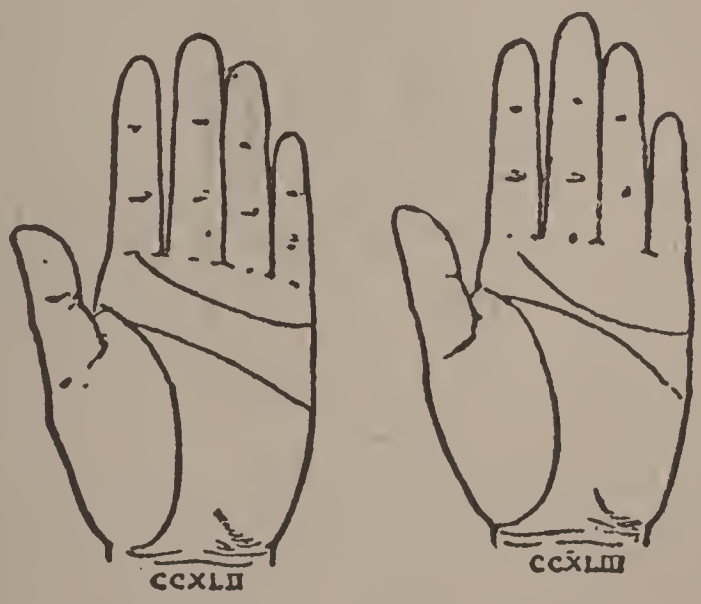
Since the *Via Lasciva* or line of lasciviousness is the sister line of the line of intuition, it serves, above all, to reinforce the qualities of the latter or augment its defects.

CHAPTER XVI

§ i. *The Quadrangle*

THE quadrangle or table of the hand, is that portion of the hand comprised between the line of the heart and the line of the head.

When these two lines are in their proper places and dis-



CCXLII CCXLIII

tinctly traced along their entire length, the quadrangle is regular, wide, large and graceful, indicating a good constitution, a loyal and kindly character, generosity, reflection, and clarity of judgment (Fig. CCXLII).

When the quadrangle is missing in one hand, it is a fateful sign indicating malignancy or misfortune.

When the lines of the heart and the head are too close together, the quadrangle is both narrow and irregular, and denotes a person who is timid, irresolute, shallow-

brained, lacking decision, spirit and spontaneity (Fig. CCXLIII).

When the head-line mounts too near the heart-line, we have a person who, at bottom, might be kind and generous, since he has impulses which come from the heart; but one who will always be timid, paltry and awkward in his demonstrations; and even though he may wish to show himself great and generous, he will not do so at the opportune time, owing to lack of decision and spontaneity. His actions will always be narrow and petty.

CCXLIV

The heart-line which descends too near the head-line denotes a person small and mean in character because of egotism, reason, interest and calculation.

This lack of spontaneity, these indecisions and hesitations at the moment when action is called for, are the cause of frequent mortifications, and will bring forth numerous small lines within this narrow quadrangle, which, as they furrow it, will form a cross of larger or smaller size and more or less sharply defined, which will be real and expressive signs of the intellectual embarrass-

ment and feebleness of judgment with which the owner is afflicted.

A well-shaped cross in the quadrangle and, particularly, beneath the medial finger, is the "Mystic Cross," which indicates tendencies toward mysticism and superstition. This sign is one which never deceives (Fig. CCXLIV).

A cross poorly shaped and badly colored is a bad omen; it may indicate great excitement.

A cross well placed within the quadrangle, situated near the mount of Mars, and tending toward the mount of the Moon signifies: wanderings which may lead to fortune (tradition).

A well-colored star, in the quadrangle, is a sign of a good, true man, who may become the plaything of the woman whom he loves, by whom his own natural good disposition may be perverted. Nevertheless, this man, if he should lose his fortune, would be apt to regain it through his own efforts (tradition).

§ ii. *The Great Triangle*

The great triangle in the hand is formed by the junction of the line of the head and the line of life with the Mercurian line or line of intuition.

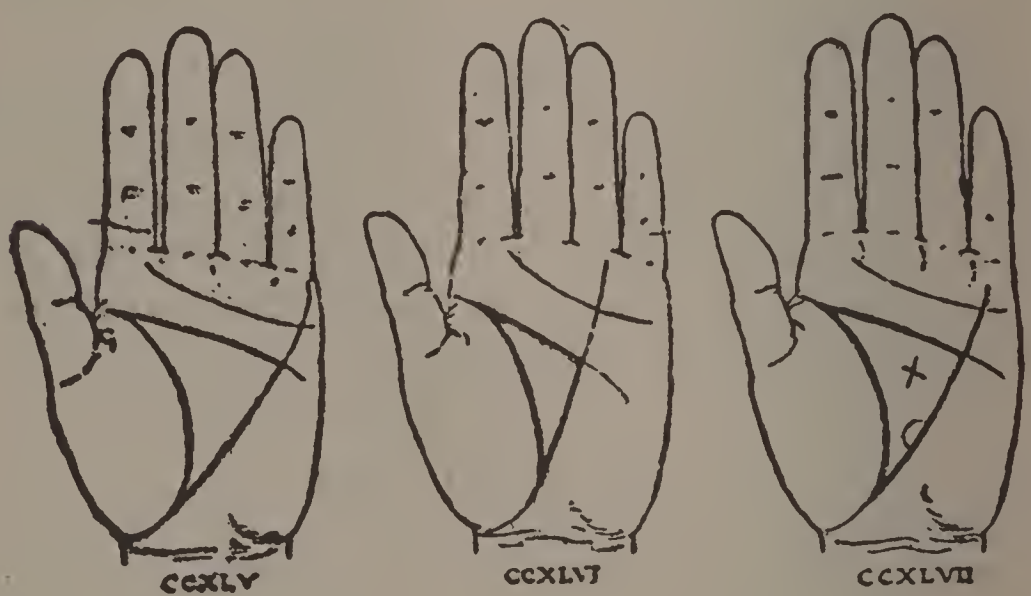
When the Mercurian line is missing, the great triangle may be formed by a good Sun-line; this will make it narrower, yet it will be none the less favorable.

When the great triangle is well-shaped, regular, large and spacious, it denotes that health, represented by the line of life; intelligence and reasoning power by the line of the head; and, finally, cerebral strength and intuition by the Mercurian line of the line of the Sun, are properly balanced and in perfect accordance; hence it is a fortunate sign of health, intelligence, activity of mind, a power of

thought and reason which indicates great aims, audacity and a noble and generous character (Fig. CCXLV and CCXLVI).

When the great triangle is ill-shaped, when the lines composing it are irregular, badly placed or badly traced, it naturally implies a poorly balanced character or one ill equipped to direct himself or others.

Owing to this fact the general conduct of his life will be marked by numerous entanglements which will be set down in the great triangle by the appearance of



rays and small lines which will tangle and form crosses, grilles and squares, thus witnessing to the difficulties which he has already encountered and the obstacles with which he will still have to struggle.

When the great triangle is narrow, it is an indication of pettiness, of fear, of meanness, of avarice and of tenacity.

When a great triangle shows clearly in a hand which has been without one, or in which it had only appeared in outline, or indistinctly, it announces better health, quicker intelligence, and greater logic, and this because

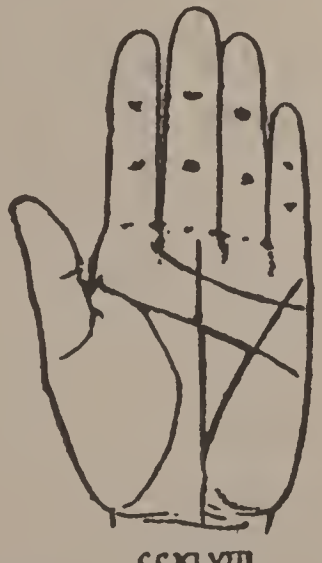
of the very simple reason that this accentuation of the lines, and this more distinct formation of the great triangle can develop only when the lines which form it perfect themselves.

A cross in the middle of the great triangle denotes: ill will, the instinct to quarrel, and a quarrelsome and pugnacious man (Fig. CCXLVII).

A circular figure (an attribute of the mount of the Moon) when found in the great triangle is a sign of a capricious, brutal and quarrelsome person.

§ iii. *The Small Triangle*

The small triangle is the space formed by the junction of the line of intuition, the Mercurian line, or the hepatic line with the lines of the head and of fate.



CCXLVIII

When it is well-shaped, it indicates lucky chance, an incommensurate love for Nature, and an excessive necessity of knowing, divining and penetrating her secrets. It also denotes great intellectual powers, taste, and aptitude for study and for brain-work.

Parents who notice this little triangle in their children's

hands may, without hesitation, direct their attention to study and to the liberal professions, since they will have every opportunity of succeeding in them, and profiting thereby (Fig. CCXLVIII).

One will always find this small triangle in the hands of intelligent and educated persons, such as have studied excellently well, or would have been capable of so doing had they had an opportunity.

Archeologists who burrow in ruined cities, who are interested in medieval and antique art treasures, collectors —especially when they wear the signature of Saturn—who take pleasure in gathering old bric-à-brac, tapestries and engravings, the chests and furniture of olden days, and do so, not because they are artistic snobs or for the mere pleasure of increasing their collections, but as a matter of taste and as experts, these learned men, amateurs and collectors, who love the art of our ancestors, all have in their hands that celebrated small triangle which directs and inspires their researches.

CHAPTER XVII

ACCIDENTAL SIGNS

§ i. *Stars*

By this time we are acquainted with all the accidental signs, but we will summarily recapitulate, and name the principal ones among them, in order to facilitate their special study (Fig. CCXLIX).

The star foretells some fortunate or unfortunate occurrence whose effects may be contested by reason and the will.

1. A star on the mount of Jupiter, beneath the index finger, is always a favorable sign. It denotes one predestined to great things, an unexpected elevation, fortune gained by marriage and gratified ambition.

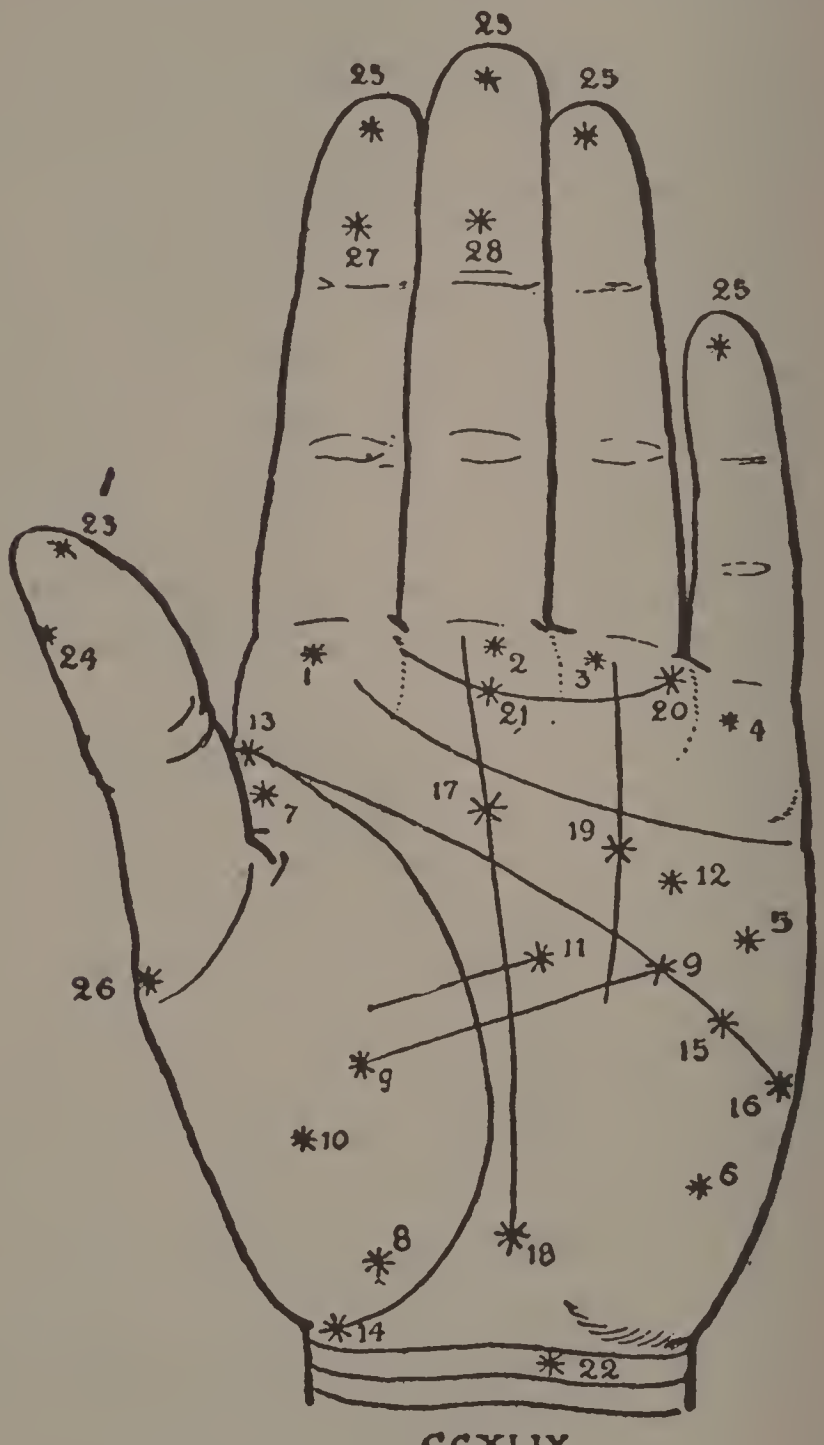
2. A star on the mount of Saturn, beneath the medial finger, is always threatening. It announces paralysis, incurable disease, a disastrous death, or an assassination. Criminals who mount the gallows nearly all show this stigma.

3. A star on the mount of the Sun, beneath the annular finger, is a presage of wealth or a fortune, which will make its possessor happy, and very often a sign of great danger from fire-arms. The line of life will tell whether death will result.

4. A star on the mount of Mercury, beneath the little finger, especially in the hand of an unscrupulous person, denotes rascality, theft and dishonor.

5. A star on the mount of Mars foretells a serious injury by some fire-arm or death in war.

6. A star on the mount of the Moon is an indication



CCXLIX

of a malady in which water plays a part, of danger or death on the water, in a shipwreck or under any other conditions.

7. A star on the mount of Venus, at the beginning of the line of life is the sign of a person fortunate according to their position and station in life.

8. A star quite at the foot of the mount of Venus foretells a misfortune in love, and, in most cases, mortifications in marriage; notwithstanding, according to Belot, when only a single star is found on the mount of Venus it may indicate a person who is happy in love.

9. A star on the mount of Venus united to another star on the line of the head, indicates law-suits, separations or divorce.

10. One or more stars on the mount of Venus denote the death of relatives or of persons dear to one.

11. A large star in the plain of Mars (palm of the hand), connected with a line leaving the mount of Venus, indicates the exact epoch when a catastrophe will take place in one's existence.

12. A well-colored star in the quadrangle (between the heart-line and the head-line) denotes a good man, who may become the tool of the woman whom he will love, and by whom his good natural instincts will be perverted. Nevertheless, if this man should lose his fortune, he will be able to regain it by his own merit (tradition). This star, in a good hand, also presages exceptional honors.

13. A star or a cross at the beginning of the line of life announces a love-child or a misfortune at birth.

14. A star which ends the line of life near the bracelet, denotes wealth in old age.

15. A star on the head-line itself announces madness or a dangerous wound on the head, and also violent nervous pains.

16. A star terminating the line of the head means a wound of the head or madness.

17. A star on the length of the line of direction or of

fate always is a sign of misfortune, either past or to come.

18. A star at the foot of the line of direction indicates a loss of fortune sustained by the parents of the wearer during his youth.

19. A star or a group of small lines in disorder on the line of the Sun announces a catastrophe when the line

CCL

comes to an abrupt stop, and is an indication of some unlucky happening followed by a lucky one and by a success, when the line continues.

20. A star which terminates the girdle of Venus denotes a crime of passion, a prison.

21. A star cutting the girdle of Venus in half, below the

medial finger, denotes a disease in which Venus plays a part.

22. A star or a cross in the bracelet itself denotes an inheritance or an advantage to accrue in the future.

23. A star on the end of the thumb denotes gallantry to the point of debauch.

24. A star on the back of the thumb, near the nail, denotes lewdness.

25. A star on the end of the fingers indicates danger.

26. A star laterally located, at the foot of the second phalanx of the thumb and below the line of flexion which separates this phalanx from the mount of Venus, announces misfortunes caused by women and often denotes misfortune in marriage.

27. A star on the first phalanx of the index finger and of the auricular finger, is an indication of eloquence.

28. A star on the first phalanx of the medial finger announces events beyond the previsions of humanity, or a Napoleonic glory or madness when the organism is not in accordance with the importance of its destiny.

29. A star on the line of a child foretells its death, and, if there be a dot on the star, the death will be due to some fatality or accident (Fig. CCL).

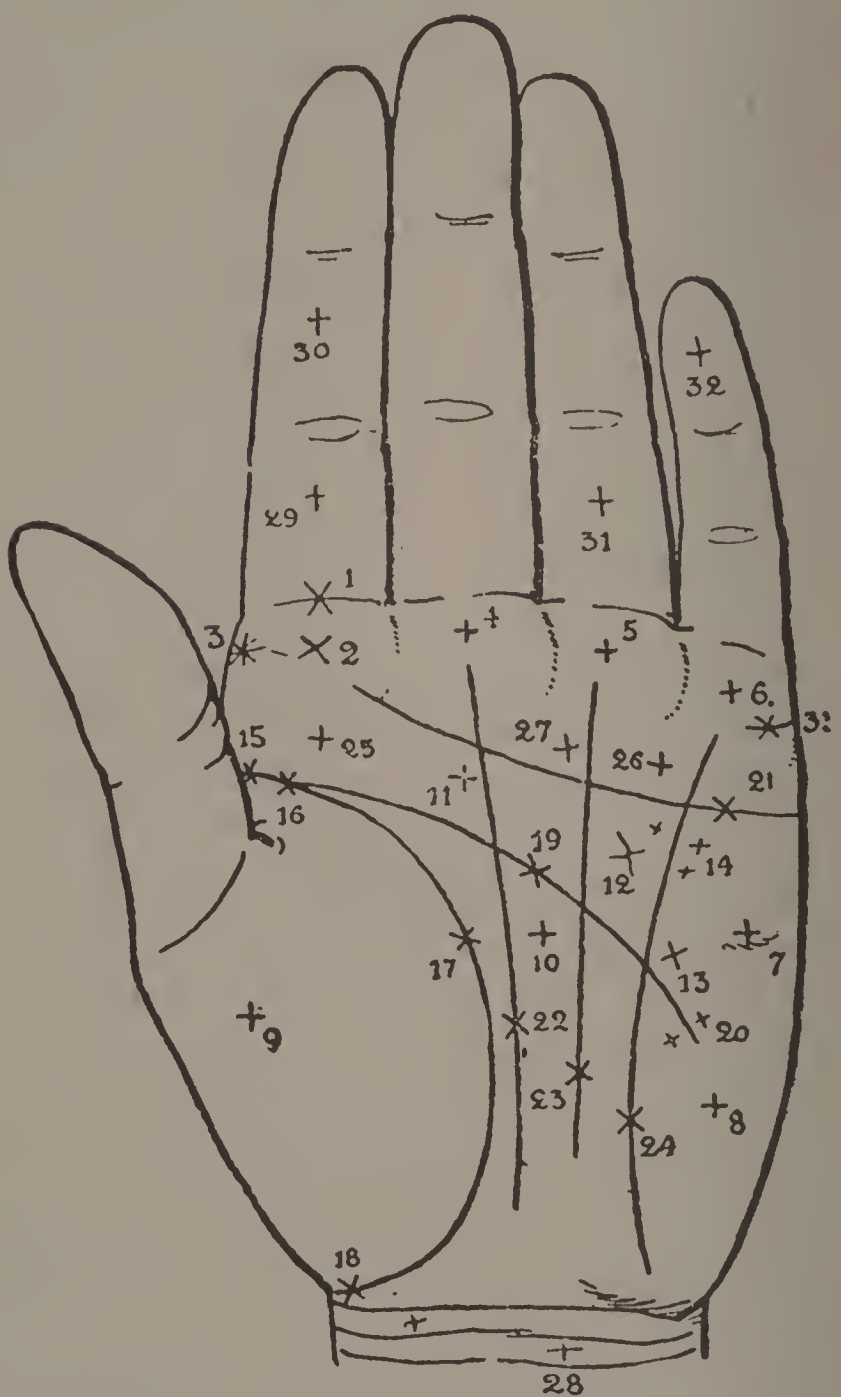
30. A star on the line of marriage or union is a sign of widowhood.

31. A star on the line of travel or voyage, or a star with a hole in the middle are signs which denote perilous voyages cursed with fatality: submersion, shipwreck at sea, etc.

§ ii. *Crosses*

The cross has a different meaning according to the place in which it is found. It is never a sign of great fatalities, but for the most part announces changes of

position, and is never truly evil save on the mount of Mercury. Besides, whenever a cross is well-shaped and



CCLI

the arms which compose it are of equal size, it is rather favorable than otherwise, and adds to the qualities of the mounts on which it is found; but when the cross is ill-

shaped and poorly formed, it is not so good an augury, and may even at times be a bad omen (Fig. CCLI).

1. A cross astride the root of the index finger denotes happiness.

2. A well-marked cross on the mount of Jupiter, beneath the index finger, is the so-called "cross of marriage" or of inclination; it is an excellent presage and indicates a happy marriage, for both of the persons who unite in wedlock. There may be several marriage crosses on the mount of Jupiter, just as several lines of union may exist at the percussion. This cross is almost always met with in the hands of persons united or married; yet it sometimes happens that, of the two, only one really loves. When the line of direction or the line of the Sun starts from the mount of the Moon, which represents caprice, passion and elevation by protection, you may say without fear of being mistaken to the person in whose hand you read this sign: "You married because of inclination and for love."

When the cross of marriage or of inclination is badly shaped, it denotes that a marriage on the point of taking place has not been concluded, and if an accessory bar traverses the cross at its lower end, it signifies that great hindrances will be placed in the way of marriage.

3. The cross of inclination united by a line to a star on the mount of Jupiter is always an indication of a marriage or of a union with a person far above the position one occupies in rank.

4. A cross on the mount of Saturn denotes gloomy mysticism, or an agitated and sometimes adventurous life.

5. A cross on the mount of the Sun denotes glory destroyed or attacked, lack of success in the arts, and in fortune, and in many cases a disease of the eyes.

6. A cross on the mount of Mercury indicates strong leanings toward kleptomania and theft.

7. A cross between the mount of Mars and the mount of the Moon announces a change of situation.

8. A cross on the mount of the Moon indicates a danger threatening on the water, but especially exaltation, and a disposition to exaggerate in words and ideas.

9. A cross on the mount of Venus presages a unique and fatal love, unless some other cross can be found on the mount of Jupiter, which, by its happy influence, turns it into a unique and happy love.

10. A cross in the middle of the great triangle in the plain of Mars indicates a dangerous character, a quarrelsome and pugnacious man, capable of anything.

11. A cross in the quadrangle, beneath the medial finger, is what is known as "The Mystic Cross"; it denotes an attraction toward mysterious things, supernatural ideals, it announces tendencies toward superstition, toward the marvelous, and veneration for mysticism and for things religious. If the line of direction or of fate is joined to it, it denotes happiness through religion.

12. A poorly shaped and badly colored cross in the quandrangle is an evil omen. It may indicate great exaltation.

13. A well-marked cross set in the quadrangle situated near the mount of Mars and turning toward the mount of the Moon, signifies wanderings which may lead to fortune (tradition).

14. Several small distinct crosses in the quadrangle announce the happy influence of one or more friends.

15. A cross at the beginning of the line of life denotes fatality at birth, a love-child.

16. A cross at the beginning of the line of life, and on

that line, denotes accident in infancy, as, for example, an arm broken at the age of three years.

18. A cross terminating the line of life presages a happy end and wealth in one's old age.

19. A cross in the middle of the line of life denotes cerebral fever, and in general all maladies of the brain, mortal wounds and early death. When several lines appear on the line of life in the form of a cross, they announce injuries to the head, whose danger is in proportion to the accentuation of the lines.

20. A small cross, at the extremity of the head-line, whether above or below it, announces a happy end and a favorable fortune.

21. A cross on the heart-line denotes sickness or accident.

22. A cross on the line of direction or of fate indicates an obstacle, a change of position, or a new situation.

23. A cross cutting the line of the Sun denotes a stop in one's ascent and in one's prosperity.

24. A cross on the line of intuition indicates a malady.

25. A cross in the quadrangle, beneath the mount of Jupiter, denotes disbelief, doubt and scepticism.

26. A cross on the mount of Mercury, near the line of the Sun, announces aptitudes for scientific study and for the occult sciences.

27. A cross beneath the mount of the Sun, above the heart-line, is a sign of religious tendencies, but without mysticism, true religion.

28. One or more crosses on the wrist announce inheritances or an unexpected fortune.

29. A cross on the third phalanx of the index finger denotes lewdness.

30. A cross on the second phalanx of the index finger denotes influential patrons.

31. A cross on the third phalanx of the annular finger denotes chastity.

32. A cross on the first phalanx of the auricular finger denotes theft.

33. A well-marked cross on a line of union, whether in the middle or at one of its extremities, denotes widowhood.

§ iii. *Dots or Points and Holes*

Deeply marked dots, hollow, red, blackish or bluish, as well as holes, are always signs of bad luck.

1. On the line of life: A dot on the line of life denotes an illness and often a wound.

Numerous dots denote a number of illnesses, without danger of death.

2. A deep blackish or bluish dot or hole, denotes an accident or wound which might have or may endanger life.

3. A blue black dot or hole often foretells an accident or a wound which might be susceptible of attacking the brain; ordinarily, to correspond with this spot, a similar black spot will be found on the line of the head or on the heart-line.

The dots or holes which appear to be driven in, or resemble pits, always have a sudden bad effect.

4. On the line of the head: A red dot announces injuries to the head.

A black or bluish dot is a sign of a nervous fever or of typhoid, or of severe headache, of excessive pains in the head at the time and during the time represented by the sign on the line of the head.

A hollow, seemingly stamped in the skin, is a sign of violent neuralgia, and, beneath the mount of Saturn, denotes blows and wounds of the leg.

White dots, according to tradition, announce a scientific discovery.

5. On the line of the heart: A dot always predicts some heart-sorrow, whether due to love or family affection.

6. A dot beneath the mount of the Sun denotes a chagrin, an annoyance caused by some distinguished personage or by an artist.

A red dot reveals chagrins in love and marriage, physical or moral wounds inflicted on the heart.

A hole resembling a recent scar, and bordered with red, with a kind of inflation of its border, is a sign of apoplexy.

7. On the line of direction or of fate: a white dot presages a failing of one's good luck.

A red dot is a sign of a wound.

8. On the line of intuition: one or more white dots reveal weakening of the intellect, and red dots presage violent troubles of the imagination.

9. On the mount of Jupiter: one or more dots denote fallen pride, and a position hanging in the balance, lost or to be lost.

10. In the mount of Saturn: one or more dots announce some fatality.

11. On the mount of the Sun: one or more dots are an indication of lack of success in the arts, of glory lost or attacked and, sometimes, of disease of the eyes.

12. On the mount of Mercury: one or more dots announce undertakings which have failed.

13. On the mount of Venus: one or more dots indicate maladies, wounds or accidents.

Besides, the dots and holes on the mounts have the same meaning as upon the lines, in accordance with their diverse specialties. The same applies to the dots and

holes on the fingers, which have the same meaning as they have on the mounts.

14. On the nails: White spots reveal a nervous, impressionable person, subject to neuralgia. Black or colored dots are in evil augury.

15. On the lines of children: a hole announces the death of a child; and a dot on a star presages the child's death by accident (Fig. CCLII).

16. On the lines of union: a black dot or a blackish spot is a sure sign of widowhood.

17. On the lines of voyages: a hole or a star on the line of voyage is always a presage of some unlucky event, of a perilous voyage cursed with fatalities, submersion, shipwreck at sea, etc.

§ iv. *Islands*

The islands, according to the place which they occupy in the hand, are a sign of maladies, adultery and somnambulism.

An island denotes on

1. The line of the heart: heart-disease.

2. The line of the head: affections of the head, cerebral maladies and, according to tradition, evil thoughts, infamous, sanguinary projects, and assassination.

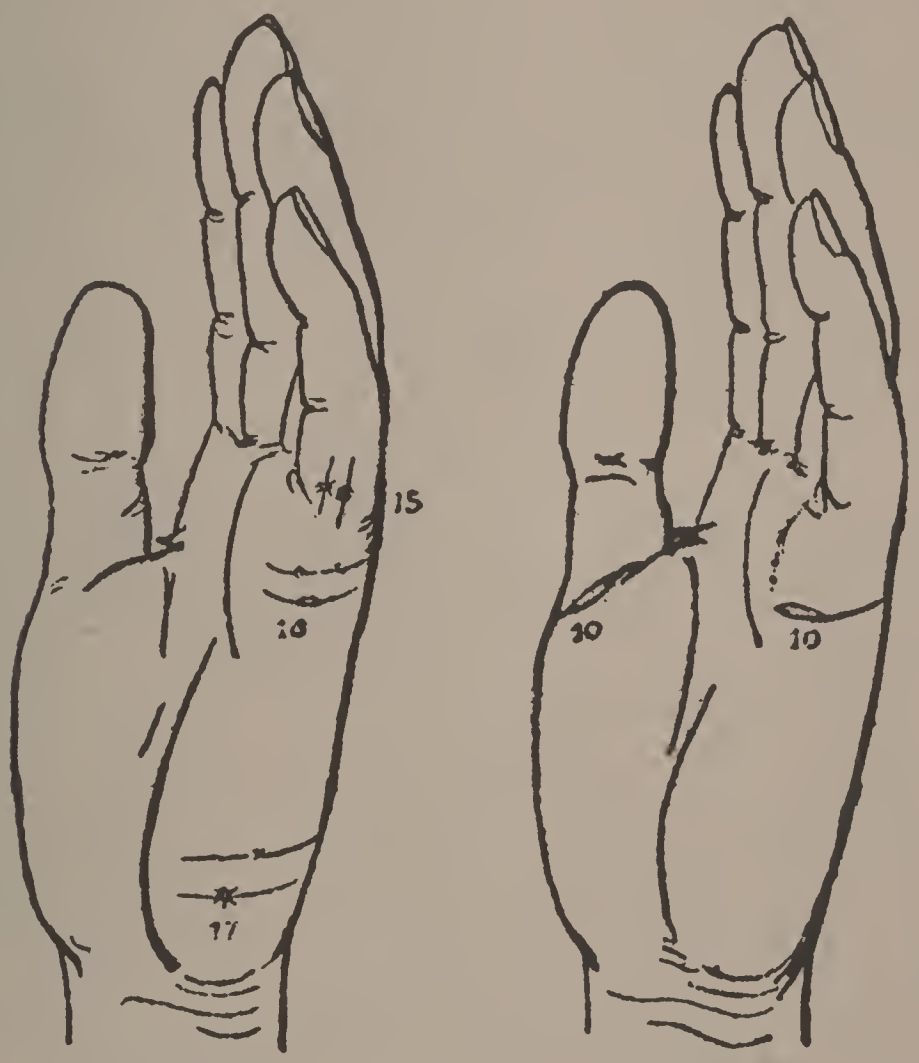
3. On the hepatic line: liver trouble, and, according to tradition: bankruptcy, theft, duplicity.

4. On the line of life: when the island if there found in the case of a woman at the time of the change of life, it denotes indisposition, and an illness which is not serious, if the line of life continues throughout the period indicated by the length of the island.

5. When the island is situated beneath the preceding line, stomach trouble is indicated. Tradition says that it also means a mystery in one's birth.

6. The line of the Sun: adultery corresponding to a favorable change of position when the island is well-shaped.

7. At the foot of the mount of the Sun: when connected with the line of the Sun it denotes an adultery leading to the realization of one's ambitions and desires.



CCLII CCLIII

8. The line of direction or fate: adultery, lasting as long as the length of the island.

9. On the mount of the Moon, at the beginning of the lines of intuition and direction, it means: inspiration, clairvoyance, somnambulism, natural and conscious, and prophetic dreams.

10. An island beneath the mount of Mercury, on the line of union, and, still better, if there be another island in the second joint of the thumb on the mount of Venus is always an indication of marriage with a near relative (Fig. CCLIII).

§ v. *Triangles*

The triangles on the mounts, as in the hand, announce the aptitudes, capacities and talents which should lead to prosperity, in the matter denoted by the place in which they are found.

A triangle on:

1. The mount of Jupiter: diplomatic science, along grandiose Napoleonic lines.

2. The mount of Saturn: occult sciences, fear of hell, black magic. Aptitude for the black art.

3. The mount of the Sun: science in the arts, in the style of Leonardo da Vinci and Michelangelo. Artistic education.

4. The mount of Mercury: shrewd diplomacy, skilful political activity after the manner of Talleyrand.

5. The mount of Mars: science in the art of war, skilful calculation in war in the style of Turenne.

6. The plain of Mars: military glory.

7. The mount of the Moon: maritime science. Reason. Wisdom in Paracelsian mysticism. Intuition. Good sense.

8. The mount of Venus: calculation in love. Nearly all women who make their fortune through love have this triangle on the mount of Venus.

9. One of the bracelets: a rich marriage despite poverty.

10. The first phalanx of the medial finger: debauchery.

11. The line of the head ending in a triangle: inspiration, aptitude for the arts of divination.

12. The line of life ending in a triangle: loquacity.

§ vi. *Grilles*

The grilles are, under every head, the most unfavorable signs of all; they represent the obstacles, they supply the agitations and the defects of the mounts on which they are situated.

A grille on:

1. The mount of Jupiter: the fettering of the qualities and lucky chances inspired by this mount, egotism leaning toward superstition, desire to shine, pride and domination.

2. The mount of Saturn: mistrust, misfortune or prison.

3. The mount of the Sun: impotence or prevention of artistic aspirations; errors, loquacity, madness, vanity and even a desire for false glory.

4. The mount of Mercury: bad use of scientific knowledge, a leaning toward theft, cunning or falsehood.

5. The mount of Mars: violent death.

6. The mount of the Moon: sadness, inquietude, continual discontent, nervous spasms, excitation, exaltation, an imagination always seeing the gloomy side of things. Nevertheless, with a good line of the Sun, a disposition for poetry, lyricism and literature will be indicated.

7. The mount of Venus: lasciviousness, obscene loves.

EPILOGUE

"Happy is he who has been able to penetrate the secret causes of things."—VIRGIL.

KIND readers, together we have just passed in review the topography of the hand, we have followed its contours, traced the network of its lines, large and small; we have stopped at the accidental signs scattered everywhere about, and which appear in the guise of signposts or disk-signals to point out the road, and apprise us of the fortunate or unfortunate events in store for us.

By now you have learned something of that science of chirology which, hitherto, has seemed such a thing of mystery to you, and that because you thought it the exclusive possession of certain privileged persons, who, assuming airs of inspiration, claimed gifts of divination to which you yourself are every bit as much entitled. These persons are in chirology what the charlatans and the quacks are in medicine.

However, as you have been able to convince yourselves, this science which is so undeniably useful to all of us, has nothing occult, nothing mysterious about it. It is accessible to everyone.

Learn, my dear readers, to read the hand, this open book of life! You will become better acquainted with yourself, you will find it easy to unmask others; you will be able to direct your children the more surely, in accordance with their aptitudes, along the way which they should take and—you will be able to penetrate the secrets of fate!

H 154 82

Deacidified using the Bookkeeper process.
Neutralizing agent: Magnesium Oxide
Treatment Date: Nov. 2004

PreservationTechnologies
A WORLD LEADER IN PAPER PRESERVATION
111 Thomson Park Drive
Cranberry Township, PA 16066
(724) 779-2111

THE LIBRARY OF CONGRESS

MAY 82
N. MANCHESTER,
INDIANA 46962

LIBRARY OF CONGRESS
0 013 384 797 2